

# Journal of the Royal Institute of British Architects

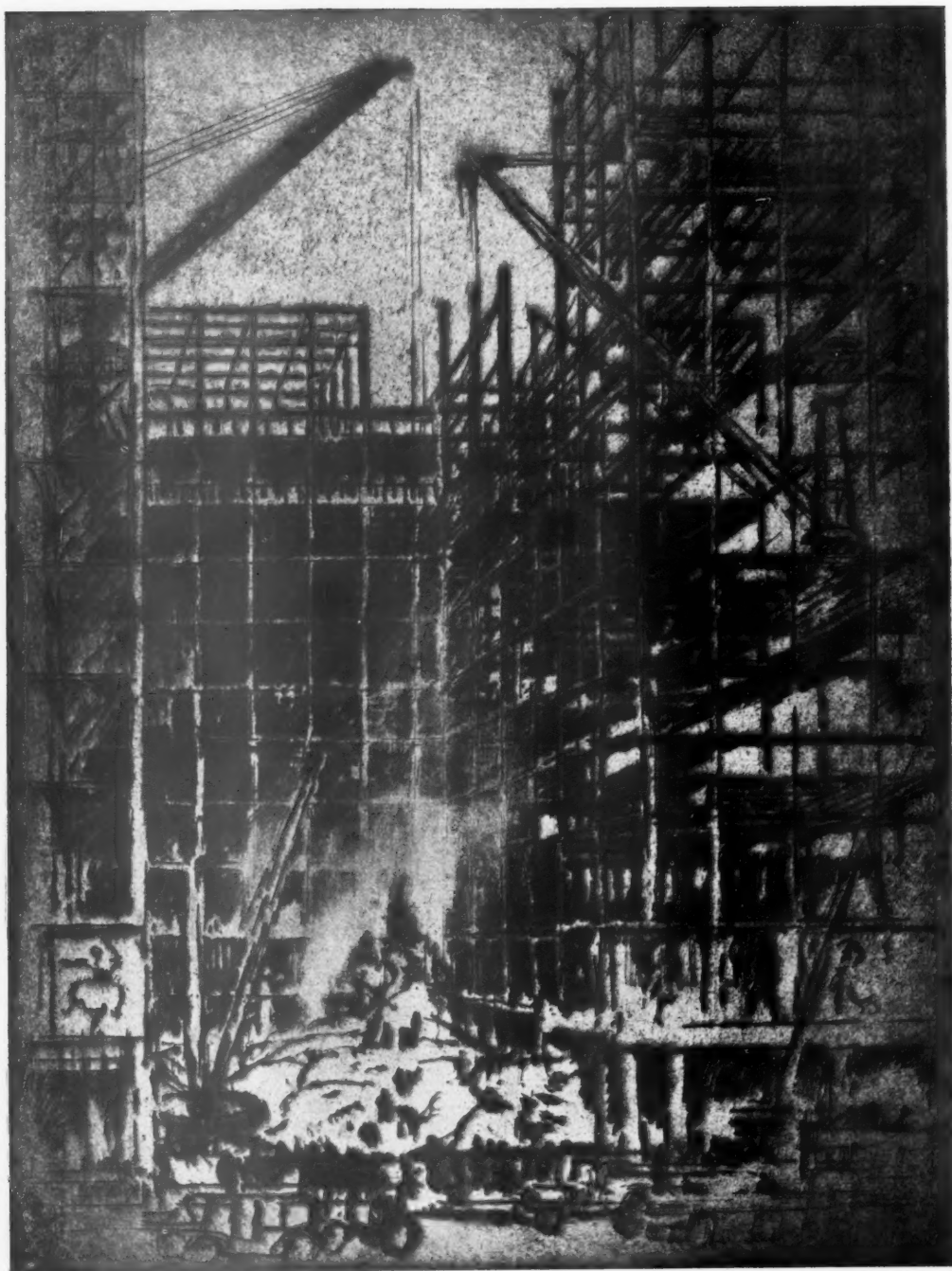
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THE SACHS BUILDING IN THE COURSE OF ERECTION: FIFTH AVENUE, NEW YORK  
From Etching by Joseph Pennell

R.I.B.A. Collection



POWER HOUSE, BROOKLYN. Etching by Joseph Pennell.

## The Organisation and Cost of the Building Industry in the United States

BY HARVEY WILEY CORBETT.\*

*A Paper read before the Royal Institute of British Architects on Monday, 28 February, 1927.*

**M**R. PRESIDENT and fellow members of the Royal Institute of British Architects: Being one of the very young members of your very old and well-established society (I am here referring to my two short years of membership, not my own age), I feel it a distinct honour to be privileged to present a paper before the members convened at this conference. When an American is asked to present his opinions on any question to a group of British subjects, he invariably feels young and callow no matter how old he may be in experience or years. He is like a child suddenly asked by a much-reverenced parent for a serious opinion on some important question: he feels that the parent should know it all. I, as such a child, naturally ask myself what I can add to the parent country's already replete knowledge of the building industry.

Indeed, I am sure that it is only because this precocious and overgrown American infant has been going it so long "on his own," that you are curious to know how he is getting on, how he does it, and if, in the great distance that divides us (great at least until recent years), he has not evolved some tricks and devices that may be worth knowing about.

When your Secretary asked me to prepare a paper to present before you, he apparently had something of this sort in mind. For I observe that he did not ask me to discuss "The Architectural Beauties of England," or "The Principles of Architectural Composition as Applied to British Practice." Nor was I asked for a pretty bit of rhetoric on that monstrous modern Frankenstein, the American skyscraper, nor yet a homily entitled "What I think of 'Brighter London.'"

\*In the absence of Mr. Corbett, Mr. T. S. Tait [F.] kindly read the Paper

No, he has not asked me for opinions on any of these things—moot questions they are at best; matters of personal like and dislike. The æsthetic side of architecture, in which I, as practising architect, would normally be most interested, is barred from my discourse. I am under orders from your Secretary, and I make profound obeisance to his authority. It is an ultimatum.

I therefore find myself engaged to address your meeting to-day on no less formidable a subject than "The Organisation and Cost of the Building Industry in the United States."

When I was a student at the University of California, I approached a certain mid-winter examination in higher mathematics with great trepidation. This course was conducted by a professor who was known, extra-curricularly, of course, as "Old Tau." He had earned his charming sobriquet not because he was overly fond of dead languages, but because Greek letter Tau applied to two quite different phases of his eccentric personality.

In the first place, "Old Tau" was such a great mathematician that he never could solve the little equations. In the course of each lecture he would begin by demonstrating some quite simple problem on the blackboard. But before he had gone very far he invariably made some childish mistake (which everybody in the class would see but none dared—or cared—to point out), and would go on into a maze of algebraic signs and calculus symbols until the equation had gone the entire length of the room and was still unsolved when the hour was up. Then he would peer from the depths of his shaggy beard and remark: "We will make this equal to 'Tau,' and continue it in the next lecture."

But it also happened that the professor was accompanied wherever he went by a shaggy little dog also called "Tow," but in this case it was short for "Towser." "Young Tow" bore a striking resemblance to "Old Tau," beard and all, and he would sit patiently on his haunches throughout the lecture with his big eyes fixed on his master, until the class was over and the professor made his daily remark about letting the unsolved equation equal "Tau." Then the dog, hearing his name mentioned, would rise, wag his tail, and the two would march out together. The class, bursting with suppressed laughter, would file out after them, happy over a wasted hour which required no effort on their part.

Now "Old Tau" was renowned for the extreme length of his examinations quite as much as for his inability to solve simple equations. His half-yearly papers were the despair of the university. It must be explained, parenthetically, that in America most colleges and universities cling to the barbarous custom of giving, at the end of each half-yearly term, written examinations in which the poor frightened student is expected to compress his entire knowledge of the subject into two or three hours of frenzied scribbling. This particular course covered everything from elementary arithmetic to propædæutics and higher analysis, and when I read over the neatly printed examination paper, my heart sank within me. We were expected, it would seem, to cover the whole evolution of mathematics in three hours. I realised that we had lost something in letting the dear old professor wander off into the upper reaches of mathematical abstraction and end each lecture with "Tau." If only I could end the examination as easily!

I took heart, however, when I recalled that one of "Old Tau's" former students had once warned me that the professor valued a full and detailed discussion of two or three topics far above a sketchy treatment of the whole paper. In fact, he had been known to "flunk" a famous grind who answered accurately but dustily the whole series of questions and pass a notorious idler whose only impression of the course seemed to be a morbid but delightfully imaginative account of trigonometry as applied to artillery warfare. Just what questions I chose to answer, escape me now. But at all events, I passed the examination.

The subject which the Secretary has assigned me falls, I fear, into much the same category as "Old Tau's" examination paper. He gives me forty minutes wherein to summarise building organisation and cost in a country where climatic conditions range from the cold of the Canadian border to the sultry tropics of the Gulf, from the violent thermometric extremes of New York to the year-round temperateness of California; where, moreover, the concentration varies from New York State, where one-eighth of our entire population is accumulated, to the deserts of Arizona, where the inhabitants of the largest town could not fill the benches of St. James's Park on a rainy Sunday.

To attempt to discuss such a subject for all the continental United States is patently impossible.

Let us hope, then, that you will permit me to be more specific, and to limit my discussion and comparisons to commercial buildings, with which I am most familiar, and, geographically, to London and New York. Only thus can I hope to pass the examination which the Honourable Secretary has set me, as, years ago, I managed to "squeak through" "Old Tau's" course in mathematics.

It has become apparent during the last decade or two, that these ugly matters of material and labour, time-clocks and window-glass, hoisting winches and cement-mixers, are increasingly the proper preoccupation of the architect. Time was when a Beaux Arts sheepskin and a studio bedecked with pillage from the antiquaries on the left bank of the Seine constituted his stamp and seal of competency; when a morning spent in the meticulous disposition of a Hepplewhite settee in a Queen's Gate or Fifth Avenue interior, was by no means thought wasted.

All that is changed, with us as it is with you. To-day he finds that these mundane matters of cost per foot cube in pounds and pence, dollars and cents, must be part of his stock-in-trade if he is to survive. For that reason they are worth discussing, and because my own dealings have been largely with commercial structures I feel myself in some measure competent to discuss them.

On my visit to London last summer, my only business excuse was an inquiry into the rather problematical extensions to Bush House. At that time I went rather carefully into the matter of costs for that particular type of commercial building. Mr. T. S. Nunn, of Messrs. Burr, Son and Nunn, who handled our quantities and directed our London office during the construction of Bush House, rendered me a great service by providing me with a complete list of labour costs figured on an hourly basis, and material costs figured on a unit price basis. Then, upon my return to New York, Messrs. Hegeman and Harris, contractors for the "Chicago Tribune" building and many other notable works in America, very kindly checked this list with their own lists, and supplied the figures for identical items in New York.

In this manner I secured a complete tabulation of building production costs in the two cities—a practical list, not a supposititious one based on theory or guesswork.

I will not take the time to give them in detail, but an analysis of these tables yields some surprising results. At first glance the first list, relating to materials, appears to show a slightly higher cost average in New York. Brick and sand, for instance, are observed to be about the same; wood is much more costly in London; but, on the other hand, limestone, similar to Bath, is more expensive in New York.

The second list, however, showing the cost of labour per working hour, reveals an enormous difference. We find that labour in New York is paid at least four to five times as much per hour as in London, four being a conservative estimate. For instance, a bricklayer in London receives 1s. 9½d., and in New York 7s. 3d. A compressor driver gets 1s. 5½d. in London, 8s. in New York. An iron worker 1s. 5½d. in London, and 7s. 3d. in New York; a plasterer 1s. 9½d. with you, and as much as 10s. with us.

With these figures in mind, you may well imagine my astonishment when I read further on in Mr. Nunn's report that the cost per foot cube of finished building (I am still referring to commercial buildings) was actually *no more* in New York than in London. Let me quote Mr. Nunn's words:

"While to-day's prices per foot cube for various buildings in London are approximately considerably less than they were in the boom years immediately following the war, they still show an increase of probably 120 per cent. over pre-war costs. A large modern office building of a substantial and efficient, but plain description, cannot be built for a figure less than 2s. 1d. per foot cube. Examples are numerous at from 2s. 4d. to 2s. 9d. The larger and more ornate buildings for shipping companies, statutory authorities and other big concerns vary from 3s. 3d. to 5s. per foot cube, according to the nature of the work, the character of the external elevation treatment and the amount of decorative finish desired in the principal portions internally."

If I were asked to give foot cube figures for these classes of buildings in New York, they would be practically the same in each case.

My task is, therefore, to explain how, with labour over four times as costly, we can build at the same final price for the finished structure. Perhaps, after all, your Secretary chose my subject with foresight and acumen, because an under-



standing and analysis of building organisation and costs in America is the only way to solve the riddle.

There are four factors which go to make up the actual cost of a building. I say "actual cost" advisedly, because capital cost involves land values, fees, commissions on furnishing the necessary finances, taxes and interest during construction, and many other things. If we confine our discussion to this actual cost, I believe we will not only have a fair basis of comparison between London and New York, but a relatively accurate basis of comparison for the whole of the British Isles and the whole of the United States. And what is more, I think the same comparison will apply to other building fields—residential, industrial, educational, governmental and religious—as well as to commercial construction.

These four factors of actual cost are:

1. Architects' and engineers' services.
2. Contractor's organisation costs.
3. Material.
4. Labour to put the material in place.

The first item, architects' and engineers' services, is to all intents and purposes the same for New York and London, namely, 6 per cent. of the cost of the building.

The second item, contractor's organisation costs, we may also assume to be about the same. Although in America we may have larger contracting organisations with greater overhead expenses, the volume of work done is proportionately greater, and hence the overhead charge against each individual job is proportionately less.

It is more difficult to determine whether the third item, material, becomes a natural increased cost in the completed building or not. The unit price cost is greater in New York than in London, but it will be readily understood that that would depend on the type of building, for in some the biggest item may be brick, in others, stone, and in others, steel. Wood in New York is much cheaper than in London, and while no wood remains in most of our finished buildings, it is very extensively used in the process of construction. If this temporary wood can be ripped out and thrown away when it has served its purpose, as with us, it is easily seen that labour is saved over the case where it is necessary for economy's sake to salvage each piece and preserve it for future use. However, I believe we are safe in assuming, all things

considered, that material costs are about the same in the two cities.

Hence three out of four factors in the actual cost of building are seen to be about the same in London and New York. It therefore follows that the fourth, labour, must account for the great discrepancy which appears to exist between the cost of production and the final cost. We find New York paying four times as much as London for labour, and yet the finished fireproof building, on a foot cube basis, remains practically the same.

One of two things must happen. Either you put in a great deal more material to produce a given foot cube, or our labour puts in a great deal more material per working hour; either you build more substantially than necessary, or we erect buildings that are flimsy and insecure; either your organisation does not provide the facilities for your labour to work efficiently, or our organisation gives the workman every chance to work at maximum speed.

I have watched British labourers at work, and I should hesitate to say that, when supplied with every opportunity for efficient effort, he is any less rapid than our American labourers. In fact, operatives from the British Isles are among the best of all nationalities from which the New York building trades draw their labouring staffs.

Let us, then, consider this question of the quantity of material which goes into the building to produce a given foot cube. There is no doubt in my mind that London practice is to build more substantially—heavier foundations, thicker walls, larger floor loads and stronger steel. This alone will explain part of the discrepancy, but not all. American builders estimate labour at 60 per cent. of the building cost, material at 40 per cent. With you this proportion must be more than reversed, your labour being more nearly 30 per cent. of the building cost and material 70 per cent. Therefore an increase in the quantity of material per foot cube would, of course, affect your final building cost more than would an increase in labour wages. But, in spite of this, I still feel that we must make a careful analysis, first, of the physical set-up of our buildings as compared with yours, and second, of the organisation of the building industry in the two countries.

As far as physical set-up is concerned, I may say at the outset that our problem is much simpler than yours. Our building plots are nearly all

rectangular, due to the "grid-iron" plan of our city streets. Yours are irregular, with all sorts of angles, curves and notches. Aesthetically such a lay-out is undoubtedly finer, but practically ours is cheaper. It means that we can use standardized steel forms which are easier to assemble than irregular ones. They cost less because they can be manufactured in quantity, and they are easier for the labourers to put in place. Already we find that from a physical point of view we save money from the very plan of our cities.

The average life of a commercial building in New York City is said to be twenty years. And although I should hesitate to say that any reputable architects or builders—or even the disreputable ones—design their buildings with one eye on the calendar for 1947, the semi-temporary nature of our construction is bound to influence him to some extent. Or, rather, I should say it influences the owner. The architect naturally wants a monument to his talents, whereas the owner looks to his bank account and balance. We are therefore inclined to build rather sparsely without sacrificing efficiency and strength, while you tend to give posterity a fighting chance to admire your handiwork.

In fact, the rapidity with which buildings are put up and torn down in America makes one positively dizzy. Recently a popular caricaturist satirized this extraordinary situation by drawing a skyscraper with hordes of workmen around its base. The caption informed the reader that the building pictured above was to have been finished in two weeks, but now the wreckers had arrived to tear it down again. This, the artist went on to say, was considered a great advance over the usual custom of waiting until three months after completion!

There are other things which make your material cost higher than ours. You build on earth and clay, which requires spread footings in the foundation, whereas, in New York at least, we have to deal chiefly with rock, and although rock may be more costly to excavate, it requires less in the way of substructure.

Furthermore, I have noticed that in London you build a limited number of stories on foundations that are strong enough for many more.

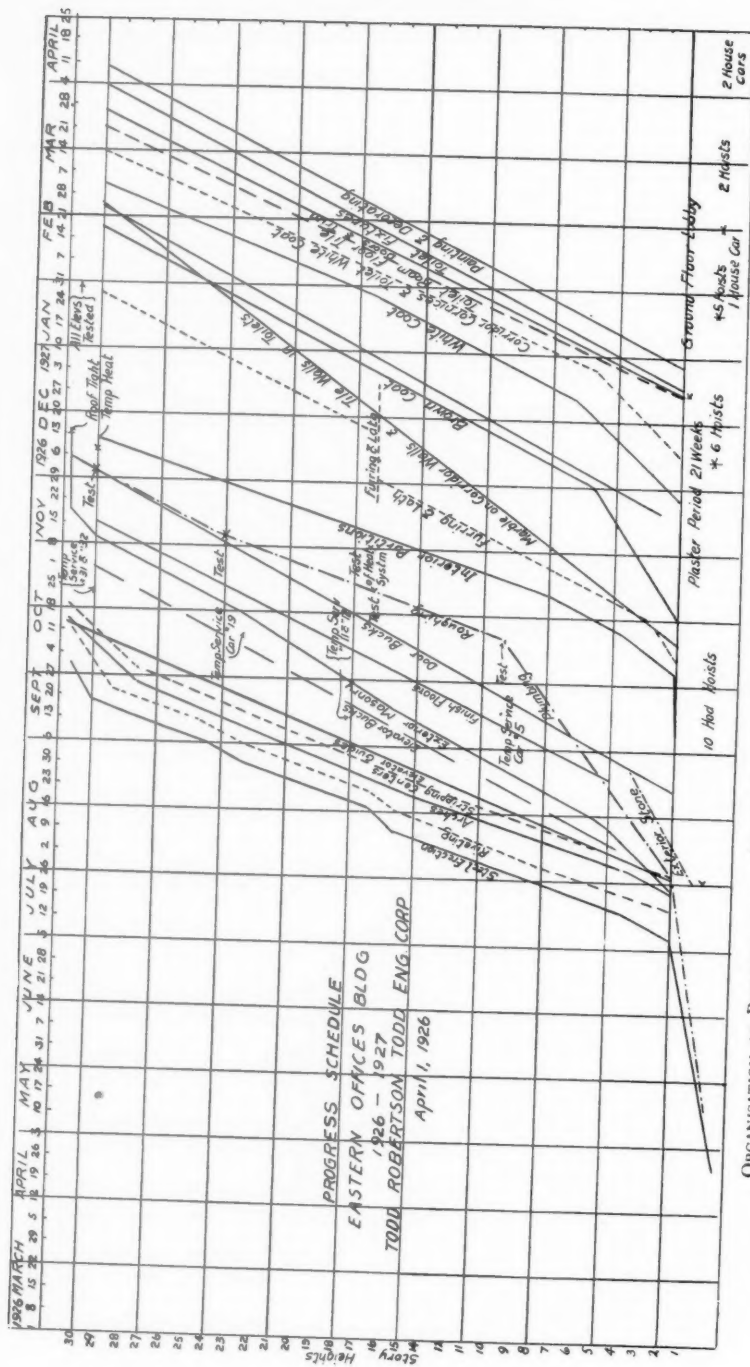
But the chief physical saving in America results from the great size of our building operations. On these huge structures, most of which are con-

centrated in a rather limited area, we are enabled to install systems which would be impossible in a series of small operations scattered at widely separated points. The new Greybar Building in New York, for instance, contains 22 million cubic feet and yet was built in a year and one month. It has 31 acres of carpet area, but covers only 68,000 square feet of plot, for it is 31 storeys high. This building was designed by the architectural firm of Sloan and Robinson, and was built by the Todd, Robinson, Todd Engineering Corporation, who also built the Cunard Building in New York. They have given me the appended Progress Chart which may interest you, because it shows the care with which every element is scheduled to arrive and to be put in place during construction. Such charts are made before any sub-contract is let, and they are adhered to in the course of the work to the very day and hour (see p. 296).

The increasing tendency in America is for owners to assemble larger and larger plottage whereon to put up larger and taller buildings. This has nothing to do with what other nations are inclined to call our megalomania, but is simply necessary in order to get proper return in rentals where taxes are so high.

The necessity for large plottage became still greater when our zoning laws were put into effect in 1916. The operation of these laws is to restrict the height of buildings according to the width of the streets they flank, the permitted height varying according to the district or zone in which the building is located. The height limit refers, however, only to the straight vertical height, "step-backs" being allowed above so that the building thereafter recedes at a pre-determined angle, with the additional permit of a tower to any height over a quarter of the lot area. Now it is obvious that the larger the plot is, the taller the building can be made and the higher the tower, and as I have said, height is necessary to get an adequate return.

With these huge structures, a construction company in New York may do only four or five jobs in a year, and yet have a total annual volume of business amounting to six million pounds. To do six million pounds worth of business in London, a contractor would have to spread himself over fifty, perhaps a hundred jobs scattered all over the city, with a consequently increased overhead, and terrific confusion.



ORGANISATION OF BUILDING IN THE UNITED STATES. PROGRESS CHART OF DELIVERY OF MATERIAL TO SITE  
(Accompanying Mr. H. W. Corbett's Paper)



This brings me to the crux of the whole situation, the question of building organisation. You have probably heard over-zealous Americans rhapsodise about American efficiency and American business organisation until you are sick and tired of it. I don't blame you. I'm a little worn out by it myself. But the fact remains, we have it, and if we didn't, costs would be prohibitive in the building world. When labour is 60 per cent. of your final cost, delays mount up in money with terrifying rapidity. So our big construction organisations have highly paid men whose sole business is to prevent delays. These men do nothing but make weekly and even bi-weekly inspections of the material during the process of its manufacture. They follow it up with as stern and anxious an eye as any trainer ever followed the progress of a Channel swimmer! The material must be finished on time, routed on schedule, and delivered at exactly the psychological moment—no sooner, lest it clutter the streets and otherwise impede progress, and no later, lest our millionaire bricklayers and steam-fitters pile up wages without doing any work in return. The delivery of material to points on Manhattan Island is in itself a task of extraordinary complication, for much of it must change transport—rail, barge, and motor truck—several times before it reaches its destination.

The whole progress of the building is scheduled with the same exactitude. When a labour gang is finished with a certain part of a building, it is thrown to another part where the material is waiting for it, or to another building—all on schedule to the very hour and minute. Since most contracts in New York are accepted with heavy penalties for every day of delay in completion, the contractor must know pretty accurately just what the entire time schedule will be before the work is even begun.

The psychological aspect of our labour situation is another highly important, and oftentimes amusing, matter. The labourer in our building trades receives almost fabulous wages, as we have seen. Bricklayers get \$14 to \$16 per day; steel workers, \$16; plasterers as high as \$20. Their pay is three and four times the amount made by the so-called "white-collar" man.

By working overtime the labourer can make in a day as much as a stenographer or a clerk can make in a week. Our universities are turning out thou-

sands of trained men who go into banks and bond houses, law offices and mercantile firms, and for several years earn considerably less than the man who has mastered a mechanical trade.

The result is, he has become a gentleman labourer. He, too, is a white-collar man—after hours. When his eight hours are done, he returns to his modern, comfortably furnished flat, indulges in a shower bath, changes from his begrimed overalls to a sack suit and sits down with his wife and children to a beefsteak dinner. In the evening, they go to a moving picture or a revue. In every sense he considers himself the equal, if not the superior, of the clerk who does not bear the stigma "common labourer," but who, the labourer knows, makes a great deal less money than he does. In fact, "common labourer" is hardly a term of reproach any more. Anyone who can earn \$60 and more a week has the respect of the proletariat at least.

I have heard it said that in America the difference between a professional man and a business man is that one has a degree and the other has a Rolls-Royce. Similarly, the difference between the "white-collar" man and the labourer is, that one has a "situation" and the other has a bank account. Capital may still be king in America, but Labour is Prime Minister.

Now the psychological effect of this seemingly topsy-turvy condition is extremely interesting. It has given labour the dignity that must always go with financial independence. In England, the labourer is constantly aware of class distinctions. He takes his orders without dispute, and dares not talk back to the boss. In America, he feels a certain sense of equality with his boss, or at least with his immediate overseer. If he does not like the way he is treated, he says so, and if he continues to be dissatisfied, he quits, always sure of finding another job. Of course, that makes it difficult at times for the boss, but there is another side to the medal. He feels himself at liberty to make suggestions, which your labourer in England would never dare make. If he finds some shorter, more efficacious way of doing things, he speaks up, and if his superintendent is intelligent and the suggestion good, it is adopted. It gives him, in other words, incentive. Many of the highly-paid executives in building concerns in America have come up from the ranks in that way.

A young friend of mine, graduate with honours of a university, has been working in a bank ever since

he left school. After three years of constant and conscientious application, he is receiving the lordly sum of \$35 a week—which almost any labourer in the building trades could earn in three days. He told me recently that he had seriously considered learning bricklaying. It was outdoor work, he said, and the long hours at the bank, slaving away in our overheated offices under artificial light, was wearing him to a shadow. But, later, he somewhat ruefully informed me that he had gone into the matter, and found that the Bricklayers' Union was very strict. His social position wasn't good enough!

A great deal is being done to make our labourers do good and rapid work—perhaps too much. Recently a labourer working on one of the new Columbia University buildings was called before a large meeting in the auditorium and awarded a certificate of craftsmanship. Dr. Butler, president of the University, was there, together with officials of the Building Congress, architects and engineers. There were speeches of congratulation, and he was given a gold button to wear in his coat lapel. This does not mean that he receives extra pay, or even a bonus, but it means that he will never want for regular work. When he applies for a job, he simply has to show the gold button and he will be taken on without further question.

But the final effect that high wages has on the labourer is that it draws a higher class of men. They are more intelligent and efficient. Whether the present scale of wages is right and proper, or whether it is due to come a cropper some day, I am not prepared to say. But the fact remains that the unions have never from the beginning permitted a decrease in wages. And there still seems to be plenty of work to be done.

To sum up, I think we have found the reason why, with producing costs greater, the actual cost of the finished building in New York is practically the same as in London. There is first, the physical set-up of the buildings themselves—standard rectangular forms, less material per foot cube, and less ponderous foundations. On the physical side we have also seen that the enormous size of our buildings makes for concentration of effort, and permits more efficient systems of handling material and labour to be installed. From the point of view of organisation, we have observed that the very cost of labour has compelled us to devise ways and means whereby no labouring time is wasted. And, finally,

we have found that the labourer himself is more satisfied with his lot, and hence is enabled to work more contentedly and more efficiently, and that he has greater incentive to better his position in the world.

And, finally, gentlemen, let me thank you for this opportunity to tell you of some of the tricks and devices that your American offspring has developed in order to build more rapidly and as cheaply as possible. I have tried not to bore you with statistics, and for that reason the tables and charts which should be exhibited with this paper are left to the end, for you to deal with as you will. And let me further hope that I have passed the Secretary's examination without having to resort to the old professor's expedient of saying: "We will make this equal to Tau, and continue it in the next lecture!"

#### PRICES OF BUILDING MATERIALS

December 1st, 1926.

Materials.	London Prices. £ s. d.	New York Prices. £ s. d.
Bricks f.o.r. London :		
Best stocks ..	4 5 6 per M	Face .. 8 5 3
Flettons ..	2 13 3 „ „	Common .. 4 2 7
Glazed ..	23 0 0 „ „	Face glazed 20 13 1
Thames ballast delivery ..	0 10 6 „ c.y.	
Thames sand delivery ..	0 14 6 „ „	0 8 0
Shingle (¾") delivery ..	0 12 9 „ „	0 11 7
Portland cement delivery ..	3 8 0 „ ton	3 1 11
Ground blue lias lime delivery ..	2 13 6 „ „	(Hydrated) 3 7 2
Grey stone lime delivery ..	3 0 9	(Common) 3 7 2
Bath stone in block f.o.r. London ..	0 2 9½ „ c.f.	Limestone rough, f.o.b. N.Y. 0 7 3
Portland stone, f.o.r. London ..		
London ..	0 4 4 „ c.f.	
Good sound building timber :		
4" × 11" ..	28 0 0 standard	N.C. Pine. 4" × 12" .. 10 6 7
3" × 11" ..	25 0 0 „	3" × 12" .. 9 14 3
2" × 11" ..	25 0 0 „	2" × 10" .. 8 17 8
3" × 9" ..	24 0 0 „	3" × 10" .. 9 8 0
3" × 7" ..	20 0 0 „	3" × 6" .. 9 1 11
3" × 4" ..	22 0 0 „	3" × 4" .. 9 1 11
Slates.		
24" × 12" ..		Best Bangor Bl. 20 15 0
22" × 12" ..	34 0 0 per 1200	22 11 3
20" × 10" ..	25 12 6 „ „	19 16 8
16" × 10" ..	17 12 6 „ „	14 11 3
16" × 8" ..	13 15 0 „ „	12 7 10
R.S. joists ..	12 10 0 „ ton	

Materials.	London Prices.			New York Prices.				
	£	s.	d.	£	s.	d.		
Iron—								
Common bars ..	13	0	0	per ton				
Mild steel bars ..	10	0	0	" "	12	7	10	
Steel bars ..	10	0	0	" "				
Cut nails ..	19	0	0	" "	16	10	6	
Sheet lead ..	41	10	0	" "	65	1	8	
Glass—								
15 oz. sheet ..	0	0	3½	" s.f.	0	0	10	
21 " " ..	0	0	4½	" "	0	1	3	
26 " " ..	0	0	5	" "	0	1	8	
Raw linseed oil ..	0	3	1	" gal.	0	4	1	
Turpentine ..	0	5	3	" "	0	4	1	
Ground English white lead ..	50	15	0	" ton	59	8	5	
White lead paint ..	70	5	0	" "	97	14	7	
Red Lead ..	42	0	0	" "	61	19	8	
Holder up ..							1	6½
Hammer man ..							1	5½
Iron worker ..							1	5½
Labourers ..							1	4½
Lorry driver ..							1	6
Lad ..							0	9
Mason ..							1	9½
" Fixer ..							1	10½
" Granite ..							1	10½
Plumber ..							1	9½
" Mate ..							1	4½
Pavior ..							1	9½
Painter ..							1	8½
Paper hanger ..							1	8½
Polisher (French) ..							1	8½
Roller driver ..							1	7
Riveter ..							1	7½
Slater ..							1	9½
Sheeter ..							1	9
" Mate ..							1	6½
Scaffolder ..							1	5½
Sawyer ..							1	9
Saw sharpener ..							1	8
Setter out ..							1	9½
Timber man ..							1	5½
Tiler ..							1	9½
Under man ..							1	1
Writer ..							1	9½
Zinc worker ..							1	9½

TABLE OF LABOUR RATES IN FORCE

December, 1926.

Trade.	Hourly Rate,		Hourly Rate,	
	London.		New York.	
	s.	d.	s.	d.
Acetylene welder or burner ..	1	6	7	3
Bricklayer ..	1	9½	7	3
Blacksmith ..	1	8	4	1
" striker ..	1	5½	3	1
Carpenter ..	1	9½	6	2
Timberman ..	1	6		
Compressor driver ..	1	5½	8	0
Crane driver ..	1	5½	8	0
Electrician ..	1	10	6	9
Excavator or navvy ..	1	4½	4	0
Fitter ..	1	5	6	2
" Pipe " drain " ..	1	5½	6	2
" Gas ..	1	9½	6	2
Foreman deputy ..	2	0		
Gutter man ..	1	5½	6	2
Ganger ..	1	9		
" General ..	1	7		
" Railway ..	1	9		

The rates as above stated are practically double those which ruled prior to the war. The peak increase was reached within the two years subsequent to the conclusion of the war.

A considerable drop in the " slump " years followed until October, 1924, when a rise of about 1d. per hour attained the position now held.

There is no indication of any immediate drop or indeed of any drop at all.

## Discussion

THE PRESIDENT, MR. E. GUY DAWBER, F.S.A., IN THE CHAIR.

Mr. WILLIAM H. NICHOLLS (Past President of the National Federation of Building Trade Employers) in moving a vote of thanks to Mr. Corbett, said: I have been very much interested in listening to the paper because I feel, to a large extent, that it is a challenge, and I do not see why we should be slow in taking it up. Coming along in the train I made a calculation, based upon the facts as indicated by the figures, slightly modified by one's own knowledge. The figures given by the writer of the paper as to costs in America were that labour represented 60 per cent. of the building cost and material 40 per cent., and he thought that in England the proportions would be more than reversed, namely, labour 30 per cent. and material 70 per cent. I think if he said 40 per cent. labour and 60 per cent. material in England it would be more accurate. Basing our calculation upon that and taking a contract at £100,000, and taking a fair average that for every two craftsmen working throughout the whole job you have one labourer, it means that, if the Paper is correct and if all factors are equal, in America it would take 192,000 hours to accomplish that piece of work.

I am not a London contractor but I firmly believe that London operatives are the finest set of men in the world and I have always held them up as a pattern if they have good leadership; yet it would take London operatives 480,000 hours to accomplish the same piece of work. The real difficulty lies in this fact which the writer of the paper admits but suggests no way by which we can deal with it. We are really comparing the incomparable, because the factors are so entirely different.

The lecturer referred to the necessity in the States, on account of high labour costs, of so planning a building that it must be built with the precision of clockwork. It was my experience a few years ago to be engineered by an American engineer who came over to show the English how to build, and he came across with exactly that plan. But the first thing the architect did when part of the work had been done was to say, "No, that is not good enough; I want it altered." The moment he did that the whole of the cogs were thrown out of gear. It did not answer. What it means is that if you plan a building it has to go through as you plan it; and not as you think it ought

to be. There are, however, certain things which I think we can take advantage of, such as their standardisation. Standardisation reduces costs enormously. It is for the English nation to say how far it is prepared to be standardised to meet these conditions; whether in a huge building, contractors could show that it would reduce costs far more than at first sight appears likely. Take skirtings, if you have a thousand rooms in a building all exactly the same size, instead of your joiners having to scribe every joint you could have your skirtings delivered into the building after the necessary work had been done to them by machinery. Of course, being English, I do not know that I want to live in a building with a thousand rooms exactly the same size. I think I would prefer to have individuality. It has seemed to me that in our English buildings we have been far too prone to fill them with detail rather than with the essence of proportion. In the best American buildings, as I have studied them, there has been one very fine piece of ornament, but it has been one piece in a large opening or one small piece in a large wall space that you can see and admire.

Give the British workman his chance and I believe he is equal to it. It was my lot a few days ago to go to a site where a certain number of men, six of them in a gang, had during the period of sixty-one weeks earned no less than £10 per week, taking holidays, wet and dry and everything right through, and whose laying of bricks in this housing scheme had been not less than 1,000 per day. I can vouch for that by the wages returns and quantities given for the job. That shows what a British workman can do if you encourage him. If we are only able to pay in London a certain rate which is excelled four times in the States, then I think it is up to us to see if we cannot find some means by which a sure wage can be paid, because it is better for everybody if it can be done, and I am confident that labour, instead of being the battledore and shuttlecock of industry, but rightly applied, rightly exercised, doing its duty, should be the first charge upon costs and not a subsidiary one. We as contractors have a good deal to learn in this respect and we want to learn it. We recognise that our living will only be carried out as we learn it. The operative must know that he will never maintain his level of wage if he cannot be continuously employed. I would like, if possible, in thanking the writer of the Paper for his challenge, to make this suggestion. I wish some means could be found by which we could really compare like with like, so as to see what really happens. It may be—I will accept as a fact that it is—that the contractors still have a greater amount of organisation to do to bring down costs. It may be that our operative friends have a lot to learn in connection with the fact that the greater the output the greater the demand. I am convinced that you will only reach a right conclusion by all parties quietly sitting down and seeing if ways and means cannot be found of making the industry as economically sound as possible. If as a result of the Paper we can find some means by which we can examine like with like in order to find out whether our American friends have been able to carry out their building more cheaply and better than we have, then I should feel an added reason for thanking the writer for his challenge.

Mr. R. COPPOCK (General Secretary, National Federation of Building Trades' Operatives): I have not yet been to America to see the class of work they turn out, but if the building trade journals of that country correctly describe it, then I am afraid that the basis of the arguments in this paper is all wrong as far as labour is concerned. The building trade operative in this country does as much work as he is paid for. When people say the greater the output the greater the demand, one has to have some recognition of the fact that this is only a small country. You could not say that the quicker that Liverpool Cathedral is built the quicker there will be another cathedral to build; that the quicker they build Regent Street, the quicker there will be another Regent Street to build. The difficulty that we are facing this year is that we may have a very busy time so far as the building trade is concerned, but do not know what is going to happen in 1928, because there seems to be no preconceived idea so far as building is concerned in this country? The building trade operatives of this country who migrate to America are, in the main, men seized upon by the Americans to work upon huge structures. Many of my friends who have gone there—and come back, say that they do not work harder in America or faster than they work for the ordinary building contractor in this country. The supervision there is not so much of the workmen as of the supply of materials upon the job. We do not seem to get away from the old methods of asking men to reach down two feet and up about ten feet. We waste considerable energy, of course not entirely due to the operatives, but because we have been told that it is not for us to deal with the business side of industry. You can reduce your costs if you improve your methods. I know that there is a view that payment by endeavour—you use the term "payment by results," but it is the same thing—is the only method whereby you can cheapen costs—well, we have had experience of it, because prior to 1914 it was in operation, and we discovered that it was impossible to improve the operatives' well-being, and we are not prepared to look upon it with favour.

There is a view in this country that the wages of operatives are abnormally high. This paper shows that really, as far as price is concerned per hour—I am not taking the question of output—there is a margin to make up. If you are prepared to consider wages upon a similar basis to the American plan, you will get all the output you want in this country. I have with very great care been reading the various reports of Commissions that have been appointed by the American equivalent to our Ministry of Labour. In dealing with this question, the view is expressed that the reason that wages of the building trade operative are so high in America is because the period of earning wages is limited in consequence of the climatic conditions. The whole of the evidence given by contractors and architects was upon that line.

In London we have done some very magnificent jobs in very quick time, organised with American methods. We are prepared in this country to adopt every American idea except one, and that is with regard to the wages paid to the operatives. If we can get the entire energy of a man for a period of eight hours concentrated upon his



work, without wasting that energy in lifting or reaching, or being incommoded as far as material is concerned, there is a possibility of getting your buildings cheaper. We have the finest material in the world, but we usually want the finest labour in the world at the cheapest possible price.

Standardisation may be all right in motor cars, wringing machines or chocolates. But in the building of towns, in the erection of buildings, whether they be commercial or otherwise, the people who are erecting those buildings should have some idea whether they are offending the æsthetic taste of the people constantly passing them. I know it is impossible in this country to deal with the position of our industry in the same way as America is dealing with the position of the building industry, but we are prepared as operatives to face any innovation that is presented to us. Men of initiative are in our industry; our men are able to make suggestions to their foremen. You will find on the greater number of big jobs that the foreman usually brings his men along with him; they are really a family working together. I have met the employers across the table, and I want to say even in negotiating that there is more soul in the building trade employer in this country than can be visualised in the soul of the American building trade employer. There are more ideals expressed in reference to the possibilities of the industry. During my connection with the National Employers' Association, I have seen a growing development, possibly as a consequence of the propaganda of the Federation of Building Trades' Operatives; a desire to give the operative a better opportunity than ever before. A point of view is being created in the minds of the employers and I am hopeful that as a result of constant meetings, and of our efforts to solve our industrial difficulties, it will not be necessary to Americanise us to the extreme.

With the co-operation of the three parties in this important industry—the architects, the builders and the operatives—we can bring about a change. It may be gradual, because you cannot in this country bring about a revolution, political or otherwise, but you can bring about an evolutionary change, dealing with the newer methods with regard to the use of labour. Labour can give you all you want if you reorganise the methods in which it is used.

On my visit to America this year, when I am the guest of the American Federation of Labour (Building Department), I shall see how those trade union officials are able to deal with the employers in America; whether they have a different method of pressure from mine; whether they are less direct or more so. And possibly when I come back I shall be able to adopt the American methods with employers in this country and be able to extract something like 20 dollars a day for a plasterer and bricklayer.

Mr. J. B. STEVENSON (Managing Director, Messrs. Holland & Hannen & Cubitts, Ltd.): The note of co-operation that Mr. Coppock has struck would be very good for the whole of us. In New York there is much more co-operation between architect and builder and between the builder and his labourer than in this country. One reason why the American operative's output is

greater is because he has very much more practice at the same type of job. When you come to erect a building of thirty or forty storeys, it is amazing how the men improve in speed as they go on. In this country we build one form of building to-day and another form of building to-morrow. We really have not the same chance.

Mr. HOWARD ROBERTSON [F.]: With regard to the fact that American work is only supposed to last a few years, and that there is less interest in the case of a building which only has such a temporary life, American builders cannot be reproached with being shoddy for that reason; for whatever they build, although it may only be intended to last a comparatively short time, it is really well done. They are not shoddy in the sense in which we understand the word. They are building in a more temporary way with lighter steel frames and lighter structure generally, thinner walls, one-brick, a layer of terra-cotta, or something of that sort, but that is not shoddy; it is merely lighter construction.

The American contractor is well organised from the point of view of plant; and if that is good, obviously the output is increased and higher wages can be paid. Every American with whom I have talked on this subject has always said that he did not consider the English had arrived at anything like finality from the point of view of equipment. The American workman is therefore working under very good conditions; he has his scaffolding heated and electrically lit; everything is done to give him facilities for a very high output.

While wages are high in the United States, the cost of living is high too, so that probably the American workman is not quite such a Rolls-Royce individual as people might expect. It is all relative. And while he is well off, as most Americans are, he is well off when in work, but when out of work the high cost of living means his savings are speedily exhausted.

The English workmen apparently work about as quickly, but the difference lies in the character of the building, which is on a bigger scale, and possibly organisation in America is a little better. One thing that contributes very much to cheapness in America is the fact that certain elements of building which are not vital to architectural expression are standardised, and that is not a bad kind of standardisation to adopt. Such things as sash windows in metal and doors, the trim of architraves and so on, in an office building are more or less functional, and I do not think it very much matters in commercial building if one office is like another, and it is in such buildings that the most economical standardisation generally comes in. In domestic work you find individuality of design for the purpose and owner of the building, and therefore less standardisation and higher cost of building.

Mr. G. HASTWELL GRAYSON [F.]: I should like to say how sorry I am that we have not Mr. Corbett with us to-night. It is a long time since I was in America, and I know nothing about American organisation. But one of the things that have struck me in this country is the extraordinary diversity between workman and workman and between architect and architect. We all know how some workmen seem to get through an enormous amount of work compared to workmen in



other jobs. I have often wished there could be something in the way of payment by results, which Mr. Coppock mentioned. It is there that the difference between workman and workman is so great. It is just as great amongst architects and architects. Mr. Corbett told us early in his paper how the penalty question comes into commercial building in America. I was interested in that, because, as far as I know, it hardly comes in in England. It may be that that penalty business has led to a very great deal of the organisation which is definitely lacking in a great many buildings in this country. I am sorry Mr. Howard Robertson did not say more, because I know how full he is of this subject. I have heard him say how much there is to be learned in the organisation of commercial building in America. He told me only the other day how tubes for electric wires and heating pipes go into the buildings with the steel. They usually come last with us. I know it is a fact that they organise their materials in other directions, coming on in such a wonderful way long before there is a brick-layer in the place, even before there is a floor up.

The PRESIDENT: It merely rests with me to add how sorry we are that we have not Mr. Corbett with us. I am sure you would like a message conveyed to him from this meeting to say that we deeply regret his absence. (Hear, hear.) At the same time I should like personally to thank Mr. Tait for reading the paper. It has been most interesting, as also were the two admirable speeches we had from Mr. Nicholls and Mr. Coppock; they were really most illuminating and helpful. In a great many points I thoroughly agree with Mr. Coppock. One remark he made I should like to endorse—namely, that we should not have too much standardisation of building in this country. In smaller buildings to-day the type of standardisation is most unfortunate, and is not at all conducive to beauty. It rests with me now only to put the vote of thanks to Mr. Corbett, and to join with him Mr. Tait.

The vote was carried.

Mr. T. S. TAIT [F.]: I am pleased I was asked to read the paper, though I cannot reply to it in the way Mr. Corbett would have done. I have made rather a study of American architecture, and I am glad to have got directly into touch with men who are running affairs. I do not think Mr. Corbett really intended to infer that the workmen were not as good in this country as in

America. He says they are as good as the best workmen in the States. I know that, too, from my experience over there. It would be well, however, for us to have a little more organisation, not only pertaining to contractors, but to architects and workmen as well. There is need for a little more organisation in our own offices. In America they endeavour to get the wishes of the client as early as possible, and the client must toe the line as well as anyone else in the production of his information. The architect does not proceed with his working drawings until he has such full information from the client. When that is received the client is not allowed to make any alteration on the work, otherwise the whole schedule of time—and he is responsible for the payment of that—is gone.

We architects also must endeavour to make as complete working drawings as possible; to work out everything in detail before the contractor gets the job, even right down to the last door knob. But the contractors themselves, I think, must realise that it is of value to produce shop drawings. The Americans do not carry out any job without getting shop drawings for everything from the contractors. These shop drawings are sent to the architect, who approves of them, and they are issued to the various trades for their information. The man who makes the window does not wait until the job is up before he takes his dimensions; they are all on the shop drawings which the contractor has to produce.

The other thing is that matter of cost, which lies with the workmen and the contractors. I know the difficulty with contractors, but workmen should be paid as good wages as possible, so as to give them every inducement to become efficient both in output and in quality. The contractors' organisation should be as efficient as possible, so as to cut down time, and therefore cut down overhead charges. This can be done, and we have seen how we can run a bridge over the Thames in a few weeks. And Devonshire House has been mentioned, together with Cook's building, which have been put up in record time, equal, I think, to any American building. Moreover, the workmen have sworn to erect the Grand Stand at Epsom by June, a matter of ten months from the date they started putting in the first stanchion. If we could all work together—that is to say, not only deal with the contractor's organisation, but the architect's also and the workmen's—I think we should be able to do all that we wish.

## Royal Commission on Historical Monuments\*

WEST LONDON AND HUNTINGDONSHIRE

BY WALTER H. GODFREY [F.]

The admirable work of the Royal Commission on Historical Monuments proceeds apace, and happily shows no signs of slackening, in spite of the gentle complaint of the Commissioners that their office is still understaffed

sitting at the Board or pursuing the arduous work of actual investigation, are ensuring for us that this great survey of all that is worth recording in England shall be done in the best and most satisfying manner. It is no



MARLBOROUGH HOUSE, WESTMINSTER, C. 1710

Wall painting on staircase

and that the revenue allotted to them is insufficient to carry out the programme which had been planned before the War. We, of the public, and especially the architects and the architecture-loving public, can feel nothing but gratitude for what we are receiving and we certainly cannot find it in our hearts to grumble. But our gratitude is directed to the enthusiastic antiquaries who, whether

secret that the Government commands among the Commission's staff and advisors the services of the first experts of the day in this branch of research, and the recompense they receive must be measured more in the satisfaction of a genuine zeal for their work than in their pecuniary reward. It is unlikely that the conquest of fresh fields of knowledge will ever impress His Majesty's Treasury as having a high market value; hence our greater indebtedness as a nation to those who willingly perform for us the heavy task of the pioneer by which we benefit.

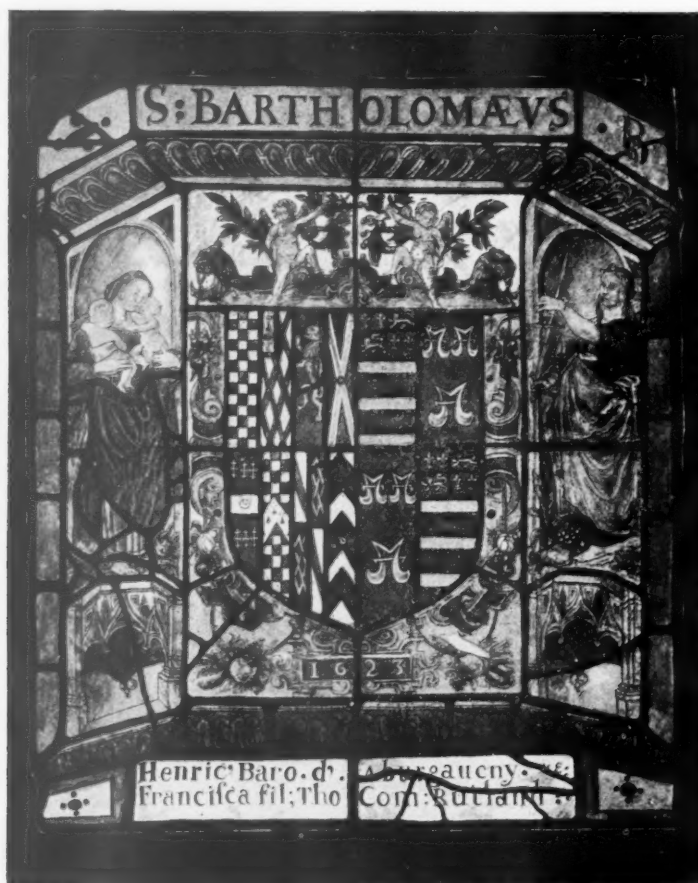
Each volume, as it appears, emphasises more and more the value of this systematic inventory of building to the

\* *Royal Commission on Historical Monuments (England)*. An Inventory of the Historical Monuments in London. Vol. II, West London. 21s. An Inventory of the Historical Monuments in Huntingdonshire. 35s. (Illustrations published by kind permission of the Controller of H.M. Stationery Office.)

student of architecture. Histories of the art are numerous, but the examples on which our conclusions have been based are seldom varied. And even in the case of the well-known buildings, their special features have received undue attention, to the exclusion of much else that is of interest. How different a foundation is prepared by the close examination of every building in a given area,

materials it supplies. Moreover, a body of knowledge is being built up, not on the uncertain, if brilliant, deductions from some few masterpieces, but on the surer method of comparing and contrasting the whole work of a countryside, and referring every part to such examples as are attested by inscription or document.

These books have, however, a wider appeal than to the



LINCOLN'S INN CHAPEL: ARMS OF HENRY, LORD ABERGAVENNY, 1623

and how much surer the assignment of dates from unnumbered observations in the course of a thorough survey of everything that has survived. Individually, as architects, we are wont to fill our notebooks with the evidences on which we light in the course of our professional travels or on our brief searches for recreation. But our notes are too often of isolated examples, difficult to relate to others in another locality. In the inventories of the Royal Commission, on the other hand, we can study the whole work of a county, we can recognise the work of a school of craftsmen, we can follow their traditions, and see the influence of the soil and the

technical student of architecture. All architects will find refreshment in the photographs of charming and, for the most part, unfamiliar examples of building and the crafts. And the general public, which in the last few years seems to have awakened to the fact that the art of the builder is really meant for its delectation, will find a generous education in the Commission's pages. The book on West London is a noteworthy volume full of interest from cover to cover. The list of ancient buildings in the west central district may not seem a very long one, and when we exclude Westminster Abbey (which had a volume to itself), this part of London



GODMANCHESTER: ERMINE STREET

is certainly not rich in medieval work. But the content of most of the buildings is considerable, and it is when we are shown their wealth of detail (much of which is usually unseen and has been hitherto unrecorded) that we begin to realise how much has been preserved. We doubt if the wonderful carved oakwork from the Hospital of St. Katherine by the Tower, now in the chapel of St. Katherine, Regent's Park, has ever before been adequately recorded. Such buildings as Lambeth Palace and Holland House, well known in name, provide a big array of objects of beautiful craftsmanship. Lincoln's Inn, Gray's Inn, and Staple Inn are full of fine carpentry and armorial glass. Westminster Hall is known as a supreme example of roof design, but how many have examined the fourteenth century Jewel House across the way. Marlborough House is known from the outside, but the magnificent series of wall paintings that adorn the interior is practically unknown. The palaces of St. James, Whitehall and Kensington all have revelations within their walls, Charterhouse is a veritable architectural museum, and not far from it stand the crypt of St. John's, Clerkenwell, and the beautiful chapel of St. Etheldreda.

The list of seventeenth century buildings includes St. Paul's, Covent Garden, St. James's, Piccadilly, and the Royal Hospital, Chelsea, and towards the end of the century are whole streets and squares, such as New Square, Lincoln's Inn, Queen Anne's Gate and Cheyne Row.

In the volume relating to Huntingdonshire the dated church plans are of very real value to the architect and ecclesiologist, and they are drawn with clearness and accuracy. The plans of villages and towns are not only useful, they are charmingly arranged and are happy specimens of cartography. The groups of photographs of church fittings, roofs, staircases, cottages, etc., bring readily to the eye the characteristics of local design, and due emphasis is given to features of importance from the historical point of view.

Each volume has an excellent sectional preface which sums up in a succinct form the architectural riches of the county, such as the work of the Saxon and Norman periods. The thirteenth and fourteenth centuries are well represented in the churches with their fine towers and spires, and among secular buildings not the least interesting are the fine bridges, such as those at Huntingdon, St. Ives and St. Neots.

Huntingdonshire, in its 102 parishes, has been found to possess 1,221 monuments worthy of record. It is not too much to say that by their attractive record of these buildings the Commissioners have gone a long way to ensure their preservation, and in this way they have fulfilled the spirit as well as the letter of their terms of reference. The completion of their task in the county of Huntingdon was facilitated by the very generous assistance of Mr. Granville Proby, F.S.A., who receives official acknowledgment of his personal discharge of the investigators' expenses.



BURY: PARISH CHURCH OF THE HOLY CROSS





ALWALTON: PARISH CHURCH OF ST. ANDREW. Interior from Chancel

# Flemish and Belgian Art at Burlington House

IMPRESSIONS BY E. M. COX.

IT is not often that, under prosaic modern conditions of life, the usefulness of the magic carpet is impressed upon us, but there is no doubt that we have now in actual fact the benefits of this method of transportation, however mythical they may have been in the original conception of that carpet. It is only necessary to visit the Flemish and Belgian Exhibition at the Royal Academy in order to appreciate this, for without the energy of those who have arranged this wonderful collection and the obliging public spirit of various museums and private owners, it would be impossible to see the pictures and other works of art at present on exhibition without travelling thousands of miles. It is furthermore of great advantage to students and art lovers in general to be able to see at the same time so many cognate examples by various artists, so as thus to be able to compare their style, technique and command of colours and materials. The pictures may be considered in a perhaps somewhat arbitrary chronological arrangement, beginning with the earliest up to about 1520, then from that date to about 1640, then for about another century and finally everything later. For the purposes of the present article, consideration of the two latter epochs will be omitted. It is probable that, for most of us, interest will be concentrated upon the pictures belonging to a period before about 1650, with perhaps special interest in those of the Fifteenth Century, from which period come some of the very finest examples of the painter's art. Among so many magnificent specimens, it is difficult for one who is an amateur, in the true sense of that somewhat misused word, to select a small number of works which might be described as the best, and different observers would no doubt make variant selections, but there are some which seem to stand forth pre-eminent. Among these beginning with the earliest is No. 8, Jan Van Eyck, *Portrait of the Artist's Wife*, painted on a panel and lent by the Musée Communal de Bruges.

The head stands out from a dark background and it is painted with a simplicity and a directness, combined with a very high degree of technical skill which show an enormous advance as compared with productions even slightly earlier. These earlier paintings, a few examples of which are shown, still exhibit a style flat and archaic, notwithstanding their great historical interest. Another notable picture, also by Jan Van Eyck, is No. 11, the small panel painted "en grisaille," signed and dated 1437. It is called *St. Barbara*, and is lent by the Musée des Beaux-Arts of Antwerp. The saint is represented seated in the foreground, clothed in flowing draperies, and in the background there is a large and very elaborate Gothic tower in course of construction. This little picture, about 12 by 7 inches, is painted with the delicacy and accuracy which we associate with the finest miniatures in illuminated manuscripts of the best period. In No. 33, we see a small portrait of a lady painted by Roger Van Der Weyden about 1455 and now lent by Mr. A. W. Mellon. The background is dark, the headdress of stiff white muslin or linen standing out from the head is marvellously



No. 125. ST. ROCH KNEELING BEFORE THE POPE.  
Flemish School, 1517.

painted, the features strongly modelled and the rose-coloured girdle, part of which appears with its gold clasp, adds a touch of beautiful colour which is extremely effective. The observer cannot help wondering what the pigment was in this case.

No. 47, *The Madonna and Child with Saints*, the famous triptych by Hans Memlinc, lent by the Duke of Devonshire, would undoubtedly be considered one of the finest pictures in the Exhibition. It has a long and authentic history, details of which are given in the excellent catalogue, and it has been shown in London in 1866, 1878, 1892, 1906 and 1909 and also occasionally elsewhere. The Virgin sits in an open gallery between the columns of which is painted a landscape background carried out with that perfection of detail and technique which we see

in fine illuminated manuscripts, some done by the same artist. The painting of the brocades and draperies and the colour arrangements are marvellous. Memlinc has

garet of York, its execution is a remarkable tribute to the power of genius to produce a masterpiece under the troublous conditions which history tells us existed in



No. 170. QUENTIN METSYS. The Madonna and Child with Angels

introduced his own figure behind that of John the Baptist. The rose-coloured gown of St. John the Evangelist should be noted. There is an air of spirituality and calm in this picture and if it were painted in 1468 on the occasion of the marriage of the turbulent Charles the Bold to Mar-

society in the third quarter of the Fifteenth Century. We cannot fail to have a feeling of great respect for all those who could devote themselves to art and to literature, when civilisation and government were in such a state of uncertainty as existed at this period. A number of

other pictures by Memlinc in the Exhibition should be examined, for they are all of great interest. No. 60, a

the figures and background of the three panels, for this picture is also in the form of a triptych. Nos. 75 and 77,



No. 60. ATTRIBUTED TO MEMLINC. Madonna and Child with Angels and Saints

*Madonna and Angels*, attributed to Memlinc, has a wonderfully painted grey stone Gothic framework surrounding

attributed to the so-called Master of the St. Lucy Legend, one from Detroit and the other from the Musée Royal



des Beaux-Arts at Brussels, are two pictures which would attract more attention than they do, were it not for the fact that they are surrounded by others of such magnificent quality. No. 75 has a most interesting architectural background, with the Madonna and Saints beautifully grouped in front of a rose hedge. In No. 77 there is some wonderful painting of brocades and draperies. In No. 86, *The Mystic Marriage of St. Catherine*, attributed to the Master of the Baroncelli Portraits, the observer is at once attracted by the extraordinarily beautiful red and blue of the gown of the Virgin and the magnificent painting of the red brocade in the gown of St. Catherine. *The Madonna and Child*, No. 104 in the catalogue, by Gerard David, should not be missed. The Virgin is painted seated on a bank, with the background of the picture rather dark. The general effect is one of supreme quiet and rest. This picture was exhibited at the Guildhall in London in 1906, when it was then attributed to Adriaen Isenbrandt.

No. 125, *St. Roch Kneeling before the Pope*, described as of the "Flemish School 1517," is interesting because it shows in the background a not too accurate view of the Vatican and the old basilica of St. Peter. The architectural features are interesting.

Among a series of superb works by Quentin Metsys, there are two, Nos. 170 and 171, which command immediate admiration. No. 170, *Madonna and Child*, lent by the Musée de Lyon, is painted with wonderful detail, rivaling in this respect the fine illuminated manuscripts. In the case of No. 171, also a *Madonna and Child*, we are lost in admiration. The figure of the Virgin is marvellous in colour, expression and execution, and the elaborate golden Gothic architectural setting leaves the observer almost unable to put his admiration into adequate words. The greeny-blue and the old rose used in painting the gown of the Virgin make a superb combination of colour. Mr. Dyson Perrins is the fortunate owner of this perfect little picture. No. 175, the *Portrait of Aegidius*, lent by Lord Radnor, is a well known and magnificent example of portraiture also by Quentin Metsys. Among a considerable number of impressive examples of the work of Mabuse, it is difficult to choose. No. 184, known as the *Madonna of the Fountain*, is a wonderfully painted picture, full of imagination and feeling. The highly ornate fountain and the huge castellated structure in the background are remarkable examples of very highly finished architectural painting. No. 185, called the *Knights of the Golden Fleece*, is a brilliant example of portraiture by the same artist. The painting of the costume is remarkable for its technical perfection and its colour scheme. The catalogue points out that this is a portrait of Henry III, Count of Nassau. Among several pictures by Goosen Van Der Weyden our attention will certainly be arrested by No. 215, *St. Catherine and the Philosophers*. It is a triptych, and illustrates the legend of the Saint's con-

futation of the philosophers. The painting of the draperies and brocades, as is the case in so many pictures of the period, is superb, and the handling and arrangement of the colours most harmonious.

If we move forward to another century we find that, among representative works of every important artist of the time, Rubens and Van Dyck are richly represented, so well in fact that the visitor finds it difficult to make a choice of what pleases him best. No. 141, a *Portrait of a Lady* by Rubens, is remarkable for the magnificence of the embroidered crimson dress and the pearls and for the painting of the lace collar. From the brush of Van Dyck we have a full length portrait, No. 142, of the Earl of Newport, which presents a notable colour scheme in yellow and buff. The painting of the rather effeminate face is delicate and the handsome subject does not suggest in any way the warrior. No. 143, also by Van Dyck, shows us a subject of quite a different character. It is a fine bold portrait of an old gentleman in armour, John, Count of Nassau-Siegen, and to judge by his expression and attitude, his motto might well have been "Nemo me impune lacessit." No. 146 is the famous and beautiful full length portrait of the unhappy Queen Henrietta Maria, whom Van Dyck chose to paint with the dwarf Sir Geoffrey Hudson. The Queen is portrayed in a large black hat with a white plume and in a silk gown remarkable for its delicate and beautiful shade of greeny-blue, which goes very well with the ethereal and somewhat pathetic beauty of the face of the Queen. Another fine example of the work of Van Dyck is No. 161, the dignified portrait of the Duc d'Arenberg. The costume is black, and there is an impression of quiet monotone about the whole picture which is very satisfying. In a short article it is impossible to do more than choose a few artists and a few pictures for comment and it is not possible to do justice even to these, but one who merely reads the catalogue will appreciate the comprehensiveness and importance of this exhibition. It is safe to say that no similar collection of equal importance has ever before been seen in London. In addition to the pictures there are other works of art which it is impossible to pass over without attention. The tapestries are magnificent. Particular attention should be paid to Nos. 481 and 483, both the same subject, the *Baptism of Christ*. These are notable for the fineness of the work, the soft blending of the colours and the beauty of the borders. The gold statuette reliquary of St. George and Charles the Bold will well repay examination. There cannot be many Fifteenth Century examples of the goldsmith's art to compare with it in magnificence. A few years after it was made this proud Charles of Burgundy went to his death in the mud and blood of his crushing defeat at Nancy in 1477.

The success of this exhibition must have been so gratifying that perhaps we may hope some day to see Italian and French art shown in the same way.

\*\*\* Acknowledgments are due to the Anglo-Belgian Union for permission to reproduce the illustrations in this Article.





## EXHIBITION OF SCULPTURE BY PROFESSOR CARL MILLES, STOCKHOLM ROYAL ART ACADEMY.

Perhaps the predominant interest for architects in the exhibition of the sculpture of Mr. Carl Milles at the Tate Gallery lies in the close relation of his work to its setting, and the co-ordination of the sculptural and architectural parts of his designs. By its nature much of the sculpture of Mr. Milles is not suited to an exhibition in a gallery. He works on a colossal scale, and it would be impossible to show more than a few smaller pieces and fragments of his larger compositions in one room. A great deal of the work is the decoration of public buildings. The gallery in the Tate is small and consequently crowded—moreover, the lighting is not entirely satisfactory. But the many beautiful photographs exhibited in the adjoining rooms show how happily, *in situ*, the monuments are wedded to their setting. Much that in the gallery might appear uncouth is imbued with life and beauty when placed in the surroundings for which it has been designed.

This sculpture is a manifestation of the same spirit as that which animates the architecture of modern Sweden. Both are inspired by national tradition, and one feels that in Sweden, unlike this country, architecture and sculpture are closely allied. Moreover, it is evident that his countrymen appreciate the imagination and idealism which Mr. Milles brings to his art. Architects have availed themselves of his great talents. If we contrast this exhibition with that of the works of two lately deceased English sculptors, both distinguished Academicians, we realise how little the English sculptor can depend on the architect for his opportunities. But this collaboration, which we look for in vain in this country to-day, has been one of the outstanding features of all the great periods of art in the past. It is in the hands of architects to-day to create the opportunity; and that we may be awakened to the advantage of such collaboration is the hope that this exhibition inspires.

H. C. B.

## Review

ENGLISH DECORATIVE PLASTERWORK OF THE RENAISSANCE. By M. Jourdain. Batsford, Ltd., 94 High Holborn.

Miss Jourdain is an indefatigable student of ancient decoration, and has already done good service to those interested in the past by, among other things, her book on Decoration and Furniture. In this, her latest book, she has brought together more than 200 examples of decorative plasterwork ranging from the early years of the sixteenth century to the end of the eighteenth. The illustrations are mostly from

photographs, but there is a considerable number of line drawings and at the end of the book are some half dozen useful pages of sections of ribs and cornices. There are six short chapters of general information relating to the phases of style into which she has divided her material, each chapter being followed by a list of examples accompanied by a few lines as to the facts pertinent to them. There is a similar and useful list of the most prominent plasterers arranged in alphabetical order.

The subject is one of great interest, for the ceiling was recognised as an admirable field for decoration during a period of three centuries, and by merely turning over the pages of this book the different styles that have been in vogue from time to time, and the change from one to the other, can be seen at a glance. Although foreign influence can be detected now and then, yet, on the whole, English plasterwork is essentially English in its treatment, and the same treatment was extended to Scotland, from which country Miss Jourdain has culled a number of examples, notably from the excellent work at Holyrood Palace. There are many old friends among the examples, such as the Fish Ceiling at Audley End, the ceilings at Colleshill, Ashburnham House, Houghton, Kedleston and other great houses; but there is plenty of material hitherto but little known, which it is interesting to compare with the other. There are some rich but delicate panels from Speke Hall, a curious spiral treatment from Bleaze Hall in Westmorland and a "Tree of Jesse" from a house in Dartmouth—to cite but a few instances. These all serve to shew how thoroughly Miss Jourdain has studied her subject. In another direction, she has something fresh to shew, for in more than one instance she is able to produce the actual source from which the English craftsman drew his inspiration. In the frieze of the Great Chamber at Hardwick Hall, Derbyshire, for instance, there is a seated female figure, which was copied almost exactly from a figure of "Summer" in a print by Martin de Vos: The Nine Worthies in the old palace at Bromley-by-Bow were taken from prints by Nicolas de Bruyn, and a figure of Fire at Boston House, Brentford, was inspired by a print representing the same element, by Mare Gheeraerts. These touches greatly heighten the interest of the book. But the book would be interesting even without these curious discoveries, for it shews on page after page what wealth of design and skill of execution were bestowed for a long period upon the decoration of English ceilings.

Miss Jourdain's book should be in the hands of every student of English houses, and it will admirably serve the turn of anyone seeking inspirations for the decoration of new buildings.

J. ALFRED GOTCH, *Past President.*

## The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON  
RECENT PURCHASES:

[These Notes are published without prejudice to a further and more detailed criticism].

NIEUW-NEDERLANDSCHE BOUWKUNST. Prof.  
Ir. J. G. Wattjes. Vol. 2. 40. Amsterdam. 1926.  
16s. 6d. [Amsterdam: Uitgevers - Maatschappij  
"Kosmos."]

This book forms an interesting record of modern Dutch work, and shows the spirit of realism, freshness and freedom, sometimes becoming licence, which is dominating the work of that country. Letterpress is reduced to a small preface and the rest is photographs. A few plans of a very small scale are inserted at the end, but the interest of the book would have been increased had these been larger and more numerous. The influences of Sweden and Mr. Frank Lloyd Wright are strongly marked, mixed with the decaying remnants of l'art nouveau. There is a virility and an invention permeating this work and a considerable and permanent architectural achievement well worthy of study.

C. COWLES-VOYSEY [A.]

THE SMALLER HOUSES AND GARDENS OF  
VERSAILLES FROM 1680 TO 1815. By Leigh  
French, Jun., and H. D. Eberlein. 40. New York,  
1926. £1 10s. [Pencil Points Library, New York.]

A collection of photographs, with some plans and measured drawings, of private houses built for the Court at Versailles from 1680 to 1815. Many of these buildings are of great distinction and charm. Such detail as exists is exquisite, but their character is mainly owing to excessive restraint in its use. The plans are original and playful, and the gardens are as restrained and easy-looking as the houses.

H. M. F.

IL LEGNO E LA MOBILIA NELL' ARTE  
ITALIANA. Da Giulio Ferrari. 2nd edition.  
40. Milan, n.d. £2. [Ulrico Hoepli, Milano.]

This is a book of 270 plates containing some 380 illustrations. Many of the photographs are given in elevation and will be useful for those who design in "Period." General views are given and details of parts follow so that the mind of the designer is grasped and his purpose is shown.

The examples of Romanesque and Gothic are well chosen and from them it is clearly seen that the carvers were unsympathetic to this foreign fashion, though it must be conceded that it is beautiful in its own way. But when we come to the pages of the early Renaissance and onwards into the Baroque the Italian is in his element.

Many of us must dislike the Baroque as a style, but we must perforce admire the fund of originality in the designers and the extreme dexterity of the artificers and carvers. We trust that the Italians will never be persuaded to modernise this heritage.

A. E. HENDERSON [L.]

## Correspondence

WORKS BY ROME SCHOLARS AND JARVIS  
STUDENTS.

34, 35 & 36 Bedford Square,  
London, W.C.1  
25 February 1927.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—Apropos of Mr. Ronald Jones's review in your issue of 19 February, the drawings then exhibited at the Imperial Institute dating from 1913 represent a mass of material of considerable value. The work of the British school at Rome is superior in scholarship to that of the Villa Medici, but its influence on the schools at home is, out of all proportion, less. We continue to use the D'Espouy plates and to draw freely upon French imagination, partly because the British material is inaccessible. If classical forms are to continue to be the basis of our education they should at least be the real forms. All the drawings exhibited at the Imperial Institute should form part of a folio volume sufficiently cheap to be available to all students. There are also sets of drawings done by members of the British School now in residence, and done by students working in connection with it, that should be added. There are, for instance, Mr. Pierce's "Temple of Vesta," his "Villa of Domitian near Albano," and "The Inn at Ostia"; there are Mr. Bradshaw's drawings of Etruscan terra-cottas, and probably there are further drawings by Mr. Lawrence and by Mr. Cordingley that could be included. Drawings of Renaissance buildings should be kept in a separate volume from the antique. Notes modelled on those that hung in proximity to the drawings at the Exhibition, but giving a criticism of sources also, should be placed at the beginning of each volume. Also some kind of index should be started with the first volume, which would expand as time went on and might eventually become of great value.—Yours, etc.,

HOPE BAGENAL [A.]

15 Gower Street,  
Bedford Square, W.C.1.  
26 February 1927.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—With reference to the restoration of the Temple of Zeus at Girgenti mentioned in the review of the recent exhibition at the Imperial Gallery of Art, may I add some observations upon the more recent discoveries on the site of the Temple, which would appear to have been overlooked by your reviewer?

Late in 1924 more complete excavations than have ever before been attempted were started, partly through the beneficence of a local resident, Captain Hardcastle. As the excavations progressed they seemed to show that the locations of the *telamoni*, or the 26 ft. high giant supporting figures, could at last be settled. Fragments of figures were discovered amongst a vast hitherto undisturbed

mountain of debris outside the external walls of the Temple. These discoveries would seem to discredit the internal position allocated by Prof. Pace (with whom I worked in collaboration) and myself, and shown on my drawings (1922), and discussed in Prof. Pace's article in the *Monumenti Antichi* (1922).

The discoveries and records of the recent excavations are reported by Sig. Pirro Marconi in the *Bollettino d'Arte del Ministero della Pubblica Istruzione* (vol. vi, 1926, i, p. 33, sqq.).—I am, Sir, Yours very truly,

S. ROWLAND PIERCE [A.].

#### THE LONDON SURVEY COMMITTEE.

27 Abingdon Street, S.W.1.

22 February 1927.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR—The London Survey Committee, of 27 Abingdon Street, Westminster, is most anxious to complete the material for a volume of the Survey of London Series relating to the Parish of Hornsey. What is specially required now is the measured drawings of the more important of the old houses still remaining and to be found principally in Highgate.

In this work it is obviously necessary for the Committee to secure the co-operation of any architects residing in or near to the district who may be willing to give some assistance in the direction indicated.

The Committee will be most grateful if you can see your way to publish this letter in the columns of the JOURNAL, and I shall be very glad indeed to give particulars of the work still waiting to be done to any architect who will communicate with me at the offices of the Society at the address given above.—Yours faithfully,

PERCY W. LOVELL [A.],

Secretary.

#### "PROFESSIONAL ASSISTANCE."

3 Lismore Road,  
South Croydon.

25 February 1927.

To the Editor, JOURNAL R.I.B.A.—

DEAR SIR,—We should like to draw your attention to the attached advertisement:—

#### DEVON COUNTY COUNCIL.

Applications are invited for the appointment of DRAUGHTSMAN in the County Architect's Department. Commencing salary £130 per annum, rising by annual increments of £10 (subject to satisfactory service) to a maximum of £200.

The appointment will be subject to the provisions of the Local Government and other Officers' Superannuation Act, 1922 (including the statutory 5 per cent. deduction from salary), and the successful candidate will be required to pass the necessary medical examination.

Applications, stating age and qualifications, and enclosing copies of not more than three recent testimonials, to be sent to the COUNTY ARCHITECT, 97, Heavitree Road, Exeter, not later than TUESDAY, 1st MARCH, 1927.

Is not this a case in which the R.I.B.A. should take action to protest against the exploitation of professional assistance?

This particular instance, though only one of many which have appeared in the advertisement columns of

the technical journals, is particularly noisome in that the salary offered is less than the compulsory wage for a labourer in the district.

We think that this is a favourable opportunity for the formation of a Sub-Committee of the R.I.B.A. to enquire into cases of this nature.

Yours faithfully,

DAVID ROBERTSON, A.R.I.B.A.

C. D. ANDREWS, A.R.I.B.A.

J. G. WILES, L.R.I.B.A.

HUGH F. GOSSLING, A.R.I.B.A.

W. J. BAKER, L.R.I.B.A.

H. W. BURCHETT, A.R.I.B.A.

S. RUBERY, A.R.I.B.A.

C. J. CROSSMAN, A.R.I.B.A.

RYCROFT OAKES, A.R.I.B.A.

J. A. CRAGG, L.R.I.B.A.

R. T. GRUMMANT, A.R.I.B.A.

J. HARVEY, A.R.I.B.A.

#### SOUTHEND AND DISTRICT SOCIETY OF ARCHITECTS.

This Society held its inaugural meeting at the School of Arts and Crafts on Wednesday, 16 February. It was the occasion when Sir Charles Nicholson, Bart., delivered his first presidential address and Major Harry Barnes, V.P.R.I.B.A., spoke on architects and architecture generally.

Sir Charles Nicholson, in opening his address, wished the Society many happy returns of the day. He expressed the hope that in time they would become affiliated to the R.I.B.A., to which organisation many members already belonged. Flourishing provincial societies had been instituted in the large towns, but up to the present there had been nothing of the kind in Essex or in the counties around London. The existence of a Society such as they hoped to become would be beneficial to the community. Anyone who travelled about England with his eyes open would notice that the general type of new building was good in some places and not so good in others.

"I think," continued Sir Charles, "the better class work is found in those districts where there exists a strong provincial architects' society."

Their chief object was to improve the local standard of architecture. It was an advantage to any locality to possess a few fine buildings, but it was a much greater advantage when the general run of the ordinary buildings should be practical and economical—by which he did not necessarily mean cheap—but rather tasteful. Primarily, then, it was their object to improve the standard of building in the town and he hoped they all would contribute to the stock. They desired to help forward education and to further the interests of younger men and women who aimed at adopting the career of an architect or one of the kindred arts. They trusted, too, to exercise a beneficial effect upon craftsmanship in the neighbourhood, and, if possible, to create a demand for well-made material and fittings, so that the citizen and speculative builder might

at least have the choice of goods that were not merely showy and shabby. They freely offered their services in an advisory capacity both to public bodies and private individuals upon matters where it was felt that such advice might be of assistance to the community. At the same time they felt bound to uphold the standards set by the R.I.B.A. regarding etiquette.

Major Barnes, who deputised for the President of the R.I.B.A., claimed that the R.I.B.A. was the greatest professional organisation under the British flag. It was in the closest possible relationship with architects in every part of the Empire where the English tongue was spoken. They belonged to a profession which was more than a profession—it was a great art. And in their work they wanted to bring out that fact and its importance to their private and public life. The more people understood about architecture, the more they would appreciate it, the more they would desire it, and, at the back of their minds, if the public desired it, it would employ architects, and in the end they (the architects) would not come badly off. They could not have a great civilisation without great architecture—it was really the hall-mark of civilisation. When one heard of the glory that was Greece and the grandeur that was Rome, he thought that what was at the back of their minds was not so much the literature of those great periods in human history as the great buildings they erected. They had to make men and women see to-day that architecture not only related to an ancient period, but that it related, too, to modern times, and when the future came along present day architects would be appreciated for their work.

"You in Southend have a great chance," said Major Barnes. "You have had the great advantage of being born late. Now, if you had been born in the '20's and '30's and had been caught in that great morass of the industrial revolution, surrounded by coalfields, or covered with cotton mills, every acre would have been covered with huddled dwellings. So Southend has not square miles of drab, drooping, desolate and dreary dwellings, which nothing you could do will improve. You have almost virgin ground upon which to work and you have in this neighbourhood very great opportunities. The fact that you have got such a Society like this is a propitious thing for the borough."

Proposing thanks to Major Barnes, the Mayor said they were short of one or two public buildings in Southend. They had neither town hall nor winter garden. His opinion was, however, that if they could not build a town hall straightaway they could at least build part of it and then add to it. All realised the necessity of keeping the rates as low as possible, and that being so, he supposed they could not allow architecture to have full sway.

The proceedings concluded by the presentation of a badge of office to Sir Charles Nicholson.

#### LECTURES ON ARCHITECTURE FOR WORKERS IN THE BUILDING TRADES.

The lecture on "Liverpool Cathedral" by Professor C. H. Reilly, O.B.E., F.R.I.B.A., will be given on Tuesday, 15 March 1927, at 8 p.m., instead of Tuesday, 8 March, as previously announced.

#### PAPERS ON "MODERN HOSPITAL PLANNING."

The Sessional Papers announced for the R.I.B.A. General Meeting on Monday, 16 May 1927, are two papers on "Modern Hospital Planning," one on "English Hospitals," by Mr. H. Percy Adams, F.R.I.B.A., and one on "American Hospitals," by Mr. Lionel G. Pearson, F.R.I.B.A.

In view of its importance and of the large amount of material available on the subject of hospital planning, it has now been decided to devote the meeting on 16 May to one paper on "Foreign Hospitals" by Mr. Pearson and to defer the reading of Mr. Adams' paper until next session.

#### NEW POWERS OF BUILDING CONTROL IN EDINBURGH.

In order to preserve Britain from being spoilt by unsightly buildings, Mr. Chamberlain recently stated that he was giving consideration to the question whether statutory powers might not be given to local authorities to control the siting and elevation of all buildings in their areas.

On this point, the action recently taken by Edinburgh is of special interest. In view of the many historic buildings in the city, it has been thought desirable that the character and appearance of all buildings proposed to be erected, re-erected, or altered should be controlled. A clause has been inserted in the new Edinburgh Corporation Act giving power to the Dean of Guild Court to order alterations in the elevation, or design, or materials of buildings if they think it necessary and expedient.

The Dean of Guild Court is the building tribunal of the city and is composed half of town councillors and half of persons skilled in plans and the building crafts. The Court acts quite independently of the Corporation, save in certain limited prescribed matters. If any person is aggrieved by an action taken under this new Act he can appeal to the Corporation. In order to assist the Corporation in exercising these powers, a Planning Advisory Committee of four members is being constituted. One member will be nominated by the Secretary of State for Scotland, one by the Royal Scottish Academy, one by the Incorporation of Architects in Scotland, and one by the Corporation.

*The Times.*

#### EXHIBITION OF FLEMISH AND BELGIAN ART.

The *Illustrated Souvenir* of the Exhibition of Flemish and Belgian Art at the Royal Academy, which contains 96 pages of excellent reproductions of many of the most notable pictures which have been on view during the last two months at Burlington House, may be obtained after the closing of the Exhibition on application to the Honorary Secretary, The Anglo-Belgian Union, 35 Albemarle Street, W.1. Price 5s. An edition de luxe, limited in number, and at a price of about five guineas, can be subscribed for.



## REGISTRATION OF ARCHITECTS.

The following letter from the President of the R.I.B.A. was published in *The Times* on 28 February :

SIR,—Communications from two quarters have appeared in your columns, having reference to the Bill for the registration of architects, which is being promoted by the Royal Institute and is now before Parliament. The nature of these communications indicates that some misapprehension exists as to the scope and effect of the Bill. Following a useful precedent which has recently been established in matters of legislation, a draft Bill was circulated some time ago for the purpose of eliciting the views of associations and other institutions interested in the matter. I am happy to say that, with few exceptions, the Bill is receiving general support. On some details of procedure and machinery, certain helpful suggestions have been made. These have received the careful consideration of the promoters of the Bill, and amendments meeting most of the points raised have been embodied in the Bill, which, it is expected, will shortly be in print. It may be that certain other qualifications of a non-vital character will be asked for on the passage of the Bill through Parliament, and to all such requests careful and courteous consideration will be given.

The one object which the Institute has before it is to raise the standard of architectural education, and the qualifications of the practising architect, and with that the public appreciation of good architecture. Only in this way can there be prevented that vulgarisation of town and country to which the attention of civic societies and the Council for the Preservation of Rural England is being so earnestly directed.—I am, etc.

E. GUY DAWBER,

President of the Royal Institute of British Architects,

9 Conduit Street, Regent Street, W.1.  
25 February.

(See also p. 318.)

## SOUTH WALES INSTITUTE OF ARCHITECTS.

(WESTERN BRANCH.)

## ANNUAL GENERAL MEETING.

The Annual General Meeting of this Institute was held at the Hotel Metropole, Swansea, on Wednesday, 23 February. The work of the year was reviewed by the Chairman and the Honorary Secretary.

The following officers and members of the Executive Committee were re-elected :

Chairman, Mr. C. Russell Peacock, F.R.I.B.A.; Honorary Secretary, Mr. J. Herbert Jones, F.R.I.B.A.; Honorary Treas-

urer, Mr. G. R. H. Rogers, L.R.I.B.A.; Honorary Auditor, Mr. Ernest E. Morgan, A.R.I.B.A.

Executive Committee : Mr. C. S. Thomas, F.R.I.B.A.; Mr. H. C. Portsmouth, F.R.I.B.A.; Mr. S. R. Crocker, L.R.I.B.A.; Mr. O. S. Portsmouth, A.R.I.B.A.; Mr. D. F. Ingleton, L.R.I.B.A.

Representatives of the Associates and Students : Mr. C. W. Geddes and Mr. B. W. Ellis.

The following members were elected to represent the branch on the Council of the South Wales Institute of Architects :—

Messrs. J. Herbert Jones, F.R.I.B.A.; C. Russell Peacock, F.R.I.B.A.; H. C. Portsmouth, F.R.I.B.A.; O. S. Portsmouth, A.R.I.B.A.; S. R. Crocker, L.R.I.B.A.; G. R. H. Rogers, L.R.I.B.A.

Associates and Students' representative, Mr. C. W. Geddes. After the meeting the members adjourned to the Deffert-Francis Gallery for a lecture by Mr. W. S. Purchon, M.A., A.R.I.B.A., Head of the School of Architecture, Cardiff, on "The Work of Sir Christopher Wren."

## AMERICAN INSTITUTE OF ARCHITECTS.

## A TRAVELLING FELLOWSHIP FOR FRENCH ARCHITECTS.

A travelling fellowship in the United States for French architects has been established by the American Institute of Architects under the auspices of the French Ministry of Education is announced. The annual value of the fellowship, the donor of which is Julian Clarence Levi, of New York City, is \$1,500.

"The Institute," the announcement says, "deems the establishment of this fellowship a valuable contribution to international architectural education and a graceful recognition of our educational debt to France."

The fellowship will continue for an experimental period of three years, and will be administered by a committee of the Institute consisting of Chester Holmes Aldrich, Harvey Wiley Corbett, Julian Clarence Levi, and Lawrence Grant White, all of New York.

The following jury, the Institute is advised, has been named to select the first fellow :

The president of the Society of Architects holding French Government diploma ; the president of the General Society of French Architects ; Professor Pontremoli of the Ecole des Beaux-Arts ; Jacques Greber, architect ; Jean Hebrard, architect and chief of the Bureau of Teaching at the Ministry of Fine Arts ; Paul Leon, director of Fine Arts at the Ministry of Education and Fine Arts in France.

M. Leon is president of the jury, and M. Hebrard is secretary. The fellow will spend part of his time in travel and part in employment in the offices of prominent American architects.

## ASSOCIATION OF ARCHITECTS, SURVEYORS AND TECHNICAL ASSISTANTS.

## VISIT TO PROVENCE.

The Association of Architects, Surveyors and Technical Assistants is organising an Excursion to Provence at Easter (7th to 18th April). It is anticipated at present that the cost of travel and accommodation at Avignon and Marseilles, but not including cost of visits, wine and sightseeing, will be £11 11s., with a slight reduction in the case of members of the party who wish to remain at Avignon and omit the journey to Marseilles.

The trip is primarily intended for those who would not be likely to be able to visit Provence otherwise on account of expense, but every care is being taken to ensure the comfort of the party. Any Member of the Royal Institute, Student or Subscriber, will be welcome to join the party so long as numbers allow, and to bring his wife or members of his family. Immediate application for particulars should be made to Mr. John Mitchell, General Secretary, A.A.S.T.A., 26 Buckingham Gate, Westminster, S.W.1.



## NOTES FROM THE MINUTES OF THE COUNCIL.

14 February 1927.

## BRITISH ARCHITECTS' CONFERENCE, 1927.

It was decided that the Conference should be held in London from 20 June to 25 June inclusive.

## THE FOUNDLING HOSPITAL SITE.

It was decided to accede to the request of the London Society that the name of the Royal Institute should be printed, in the usual manner with the other Societies, on the back of the whip which is being issued to Members of Parliament in connection with the opposition to the Bill for removing Covent Garden Market to the Foundling Hospital site.

## ROYAL WEST OF ENGLAND ACADEMY SCHOOL OF ARCHITECTURE.

A grant of £50 was made to the Royal West of England Academy School of Architecture for the year 1927.

## THE UNIVERSITY OF LIVERPOOL.

Mr. E. P. Hinde [F.] was reappointed as the R.I.B.A. Member of the Court of Governors for the period 1 January 1927 to 31 December 1929.

## CONFERENCE ON STANDARD METHODS OF TESTING SPECIMENS OF TIMBER.

Mr. E. H. Evans [F.] was appointed as the R.I.B.A. representative at a Conference on Standard Methods of Testing Specimens of Timber, at the Forest Products Research Laboratory, Royal Aircraft Establishment, South Farnborough.

## EXAMINATION RESULTS.

The Board of Architectural Education reported the following results:—

*R.I.B.A. Intermediate Examination, Brisbane.*—Examined, 6; passed, 1; relegated, 5.

*R.I.B.A. Final Examination, Pretoria.*—Examined, 6; passed, 4; relegated, 2.

*The R.I.B.A. Winter Examinations.—Intermediate Examination.*—Examined, 69; passed, 31; relegated, 38; percentage passed, 45 per cent.

*Final Examination.*—Examined, 35 (and 3 Part 1 only); passed, 18 (and 3 Part 1 only); relegated, 17; percentage passed, 55 per cent.

*Special Examination.*—Examined, 21 (and 1 Part 1 only); passed, 11 (and 1 Part 1 only); relegated, 10; percentage passed, 55 per cent.

*Professional Practice Examination.*—Examined, 25; passed, 25; relegated, 0; percentage passed, 100 per cent.

*Special Examination in Design for Former Members and Candidates of the Society of Architects.*—Examined, 2; passed, 1; relegated, 1; percentage passed, 50 per cent.

*Mark of Distinction for Thesis.*—The Board reported that a Mark of Distinction for Thesis had been awarded to Mr. G. F. Evans-Vaughan.

## EXAMINERS.

The following were appointed R.I.B.A. Examiners for the year ending 31 December 1927:—

*Intermediate.*—History of Architecture: Mr. H. Chalton Bradshaw; Mr. Arthur Stratton; Professor

L. B. Budden; Mr. W. H. Ansell. Calculations of Simple Structures: Mr. Donald Cameron. Design: Mr. Louis de Soissons; Mr. L. H. Bucknell; Mr. Oswald Milne. Constructional Design and the Properties and Uses of Building Materials: Mr. W. S. Purchon, Mr. R. A. Duncan.

*Final and Special.*—Design: Mr. Louis de Soissons; Mr. L. H. Bucknell; Mr. Oswald Milne. Construction: Professor A. C. Dickie; Mr. Donald Cameron; Mr. W. E. Vernon Crompton; Mr. P. M. Fraser. Hygiene: Mr. W. R. Davidge. Specifications and the Properties and Uses of Building Materials: Mr. H. D. Searles-Wood. Professional Practice: Major Harry Barnes; Mr. A. G. R. Mackenzie. Town Planning: Mr. W. A. Harvey.

## RELEGATED CANDIDATES.

It was decided that unless a candidate passes in at least two subjects in the Intermediate or Final Examination, he shall be required to take the whole of the Examination at a subsequent sitting.

## PROBATIONERS.

It was decided that in the regulation whereby after 1 October 1927 no one will be registered as a Probationer unless that person has passed one of the recognised public examinations in the required subjects, the date 31 December 1928 be substituted for 1 October 1927, and that no further extension be made, as the Board of Architectural Education regard the School Leaving Certificate as constituting the minimum standard of general education which should be attained by a professional man.

The Matriculation and School Leaving Certificate Examinations of the following Universities were included in the list of Examinations recognised for the Probationership:—The University of Aligarh; The University of Allahabad; The Benares Hindoo University; The University of Bombay; The University of Calcutta; The University of Decca; The University of Delhi; The University of Lucknow; The University of Mysore; The University of Nagpur; The Osmania University, Hyderabad (Deccan); The University of Patna; The University of Punjab; The University of Rangoon.

## R.I.B.A. (HENRY JARVIS) STUDENTSHIP AT THE BRITISH SCHOOL AT ROME.

It was decided that the regulations be amended to the effect that the winner of the R.I.B.A. (Henry Jarvis) Studentship at the British School at Rome must be eligible to become a Student or Associate of the R.I.B.A.

## STUDENTSHIP.

The following were elected Students of the R.I.B.A.:—Charles Frederick Blythin; Peter Shearer Leask; Shridhar Jayaram Narwekar; David Herbert Rennett.

## MEMBERSHIP.

Eighteen Candidates were nominated for the Fellowship; 30 Candidates were nominated for the Associateship; 1 Candidate was nominated for the Hon. Associateship.

## REINSTATEMENT.

The following ex-Members were reinstated:—As Associates: W. W. J. Calthrop; A. P. MacAlister.

## RESIGNATIONS.

The following resignations were accepted:—Alfred Swash [F.]; Arthur Hindle [L.]; G. H. Isitt [L.]; Edgar Prairie [L.]; E. A. Pryer [L.]; L. H. Wilkinson [L.].

## RETIRED FELLOWSHIP.

The following members were transferred to the Retired Fellowship:—Francis J. Sturdy, elected Associate 1882, Fellow 1907. Arthur Sykes, elected Associate 1888, Fellow 1906.

APPLICATIONS FOR ELECTION AS LICENTIATES UNDER SECTION III (f) OF THE SUPPLEMENTAL CHARTER OF 1925.

Five applications were approved.

## THE GEORGE WITTET MEMORIAL FUND.

A subscription of £5 5s. was made to the George Wittet Memorial Fund.

## Notices

## R.I.B.A. PRIZES AND STUDENTSHIPS.

## THE TITE PRIZE AND THE SOANE MEDALLION.

The attention of intending competitors is called to the fact that the Preliminary Competitions, consisting of 12 hours' *en loge*, for the Tite Prize and the Soane Medallion will be held on 7 and 8 April, respectively, at the R.I.B.A. and at local centres.

N.B.—The dates for the Competitions have been advanced from July.

Applications for admission to the Preliminary Competitions, which must be made on the official forms to be obtained free at the R.I.B.A., must be sent to the Secretary to the Board of Architectural Education so as to reach him not later than 26 March.

## THE TENTH GENERAL MEETING.

The Tenth General Meeting (Ordinary) of the Session 1926-27 will be held on Monday, 14 March 1927, at 8 p.m., for the following purposes:—To read the Minutes of the General Meeting (Ordinary) held on 28 February 1927; formally to admit members attending for the first time since their election or transfer. To read the following paper: "Modern French Architecture," by Mr. Howard Robertson [F.].

## REGISTRATION OF ARCHITECTS.

## VOLUNTARY REGISTER OF PERSONS WHO ARE NOT MEMBERS OF THE R.I.B.A. OR OF ANY ALLIED SOCIETY.

The Registration Committee of the R.I.B.A., with the approval of the Council, has opened a voluntary register of persons who, *not* being members of the R.I.B.A. or of any of its Allied Societies, desire to have their registration qualifications recorded in view of the intention of the R.I.B.A. to promote a Bill for the Registration of Architects.

The object of the voluntary register is to provide and maintain, with the registers of the R.I.B.A. and of its Allied Societies, a complete record of persons in *bona fide* practice as architects, either as principals or assistants, in England, Scotland, Wales and Northern Ireland.

While there is no charge for record in the register and

such record does not involve any obligation on the part of the persons registered, or the R.I.B.A., or the Registration Committee, the existence of such a register in the event of a Registration Act coming into force in this country will greatly expedite and facilitate the machinery of Registration.

The Register will be subject to revision and amendment from time to time, and the Registration Committee reserves the right to discontinue the system of voluntary registration at any time, and in the event of a Registration Act coming into force the voluntary register will be discontinued.

Particulars for record in the register should be entered on the forms provided for the purpose. These can be obtained on application to the Secretary of the R.I.B.A. Registration Committee, at 28 Bedford Square, London, W.C.1.

## EXHIBITION OF MODERN BRITISH ARCHITECTURE.

27 APRIL TO 3 JUNE 1927.

The Annual Exhibition of Modern British Architecture will be held in the R.I.B.A. Galleries from 27 April to 3 June 1927.

All architects in Great Britain and Ireland are invited to send in not more than two works each. Particulars of the exhibition, together with instructions to exhibitors, may be obtained on application to the Secretary R.I.B.A.

As this is the first Annual Exhibition of current work organised by the R.I.B.A. the Council are particularly anxious to make it a success and really representative of the best work of recent years. The exhibition will consist of photographs, perspectives, elevational drawings, sketches and models, as it is primarily designed to interest the general public.

It is hoped that members will do their best to ensure its success, both by submitting suitable works themselves and by persuading the architects of any outstanding buildings in their neighbourhood to contribute illustrations of these buildings.

Members will also help if they will bring the Exhibition to the notice of their friends and all those likely to be interested.

[In the notice of the Exhibition of Architects' Working Drawings, published in the last issue of the JOURNAL (see page 284), the name of the architect of St. Mary's Church, Harrogate, was given as Mr. Michael Tapper [A.] instead of Mr. Walter Tapper [F.].]

## ASSOCIATES AND THE FELLOWSHIP.

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 20 June 1927 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than 2 April 1927.

## LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section iv, Clause 4(b) and (cii) of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

## THE LONDON BUILDING ACTS.

## REPORTS OF THE R.I.B.A. LONDON BUILDING ACTS COMMITTEE.

The following reports of the R.I.B.A. London Building Acts Committee have now been published together in pamphlet form, and can be obtained on application to the Secretary R.I.B.A., price 1s. :—

1. Report on the Reform of the London Building Acts 1894.
2. Report on the Regulations for Steel-framed Buildings (L.C.C. General Powers Act 1909).
3. Report on Mr. Topham Forrest's Report on the Construction and Control of Buildings in America.

The three Reports deal with matters of considerable interest to all architects. The matters are still under consideration by the L.C.C. and will ultimately be embodied in their Amendment Act.

The Council of the Royal Institute of British Architects have ordered that the Reports be printed to enable those who are interested to make further suggestions should any points occur to them. These suggestions should be forwarded to the Secretary of the Institute as soon as possible.

## ROOMS FOR ARBITRATIONS, ETC.

Convenient rooms for arbitrations, etc., are available for hire at No. 28 Bedford Square, W.C.1, at a fee of £2 2s. per day. All inquiries with regard to vacant dates, etc., should be addressed to Mr. C. McArthur Butler at that address.

## R.I.B.A. JOURNAL.

The attention of all members is specially called to the importance of taking every legitimate opportunity of enhancing the advertising value of the R.I.B.A. JOURNAL. This does not mean that members are expected to urge contractors and manufacturers to advertise in the JOURNAL; they can, however, do a great deal if they will read the JOURNAL regularly and avoid any needless depreciation of its advertising value.

## Competitions

## CITY OF BIRMINGHAM CIVIC CENTRE.

The Corporation of the City of Birmingham invite those qualified or practising as architects or town planners to submit designs in competition for laying out an area for the purposes of a civic centre. Assessor, Mr. H. V. Lanchester [F.]. First premium £1,000. Last day for questions 31 January 1927. Designs to be sent in not later than 30 June 1927. Conditions, on payment of £1 1s., may be obtained on application to the City Engineer and Surveyor, Council House, Birmingham.

## SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON.

The Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch designs only, from

which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition.

The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-on-Avon, on payment of a deposit of £1 1s. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as Assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon :—Mr. E. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design of America (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A.

## LEXDEN COUNCIL SCHOOL COMPETITION

Members of the Royal Institute of British Architects must not take part in the above Competition because the conditions are not in accordance with the published regulations of the Royal Institute for architectural competitions.

## PROPOSED TOWN HALL AND LIBRARY, LEITH.

The Corporation of the City of Edinburgh invite Architects, resident or practising in Great Britain, to submit, in open competition, designs for a Hall and a Library which it is proposed to erect upon an area of ground lying between Junction Street and Madeira Street. The Corporation have appointed Sir George Washington Browne, P.R.S.A., Edinburgh, to act for them in this competition as their Assessor in adjudicating on the designs submitted. Premiums, £400, £300, £200, and £100. Total cost, £70,000. Last day for questions, 26 February. Date of delivery of designs 30 April 1927. Conditions may be obtained on payment of a fee of £2 2s., which will be returned on receipt of a design in accordance with the conditions or if the conditions are returned within four weeks. Apply to Mr. A. Grierson, Town Clerk, City Chambers, Edinburgh.

## PROPOSED NEW OFFICES, TROWBRIDGE, WILTS.

The Wiltshire Working Men's Conservative Benefit Society invite architects to submit designs in competition for new Offices proposed to be erected on a site in Stallard Street, Trowbridge. Assessors, Messrs. Cyril A. Farey and Robert Lowry, A. and F.R.I.B.A. Premiums £150, £70 and £30. Last day for questions, March 1. Designs to be sent in not later than 12 April 1927. Conditions may be obtained from the Chief Secretary, Mr. Henry T. Dyer, Stallard Street, Trowbridge, Wilts, by depositing £1 1s., which will be returned after the receipt of a *bona fide* design or if the conditions are returned two weeks before the closing date of the competition.

### DESIGNS FOR NEW FACADES, ALBERT SQUARE, MANCHESTER.

The Directors of the Tenth Manchester Building Trades Exhibition offer an award of £200 to the Architect placed first by the Assessors, on condition that the Assessors consider the design to be worthy of the award. The Competition consists of designs for new façades on the N., S. and W. sides of Albert Square, Manchester, and on one side of a new Grand Avenue which it is proposed to lay out on the axis given on the plan. Assessors, Mr. H. S. Fairhurst [F.], Professor C. H. Reilly [F.], Professor A. C. Dickie [A.], Mr. Francis Jones [F.], and Mr. John Swarbrick [F.]. Designs to be submitted not later than 1 p.m. on 26 March 1927, and addressed "Architectural Competition," Competition Manager, City Hall, Deansgate, Manchester.

### WINTHROP HALL AND OTHER BUILDINGS FOR THE UNIVERSITY OF WESTERN AUSTRALIA.

Premiums £300, £200, and £100. Total cost, £150,000. Jury of adjudicators, Leslie Wilkinson [F.] (Professor of Architecture, University of Sydney), President (1926), of the Royal Institute of Architects of Western Australia (Mr. A. R. L. Wright, L.R.I.B.A.), and a member of the Senate, University of Western Australia. Last day for questions, 31 March 1927. Designs to be delivered to the University, at or before noon on 24 August 1927. Conditions may be obtained gratis from the Agent-General for Western Australia, Savoy House, 115-116, Strand, W.C.2.

## Members' Column

#### OFFICE ACCOMMODATION.

ARCHITECT (F.R.I.B.A.) wishes to let large room adjoining Lincoln's Inn, rent £70 per annum, inclusive of light and heating, and fitted drawing table.—Reply, Box 5331, c/o The Secretary R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A. has large top room to let, good light; fitted drawing table, near Grays Inn. Rent £40 per annum. Telephone, clerical assistance, etc., if required.—Apply Box 1527, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### PARTNERSHIP.

LONDON F.R.I.B.A. (45), is open to take into his practice with a view to partnership, a young architect who is fully qualified and has a good active or potential connection.—Apply Box 1527, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### PARTNERSHIP WANTED.

F.R.I.B.A. (42) with wide London experience, and having small connection in large suburban town near London, wishes to join a firm of architects of good standing, with a view to partnership. Can place small capital if required.—Apply Box 2517, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### PARTNERSHIP.

MR. PHILIP A. ROBSON [F.], having succeeded to the practices of the late Mr. E. R. Robson, F.S.A., Messrs. Robson and Gott, and Messrs. Philip Robson and Partner, has now taken into partnership Mr. W. G. Percy (late of No. 44 Bedford Row, W.C.) and the practice will be carried on at his old address, St. Stephen's House, Victoria Embankment, Westminster, S.W.1. Telephone: Victoria 8717, under the style of Messrs. P. A. Robson and W. G. Percy.

#### CHANGE OF ADDRESS.

MR. JOHN E. YERBURY [L.] has changed his address to 429 Strand, London, W.C.2. (Telephone: Gerrard 6161.)

### ARCHITECTS' BENEVOLENT SOCIETY. INSURANCE DEPARTMENT.

#### MOTOR INSURANCE.

The attention of Members has already been directed in the JOURNAL to the special terms in motor insurance which are now being offered to architects by the Architects' Benevolent Society's Insurance Department. A large number of enquiries has been received and it is gratifying to have to report that every enquiry, whether with regard to motor cars or motor bicycles, has resulted in a completed insurance. The Architects' Benevolent Society offers low premiums and a quick and reliable claims service.

Please address enquiries to:—The Secretary, A.B.S., 9 Conduit Street, London, W.

## Minutes XII

#### SESSION 1926-27.

At the Ninth General Meeting (Ordinary) of the Session 1926-27, held on Monday, 28 February 1927, at 8 p.m.,

Mr. E. Guy Dawber, F.S.A., President, in the chair,

The attendance book was signed by 14 Fellows (including 7 Members of the Council), 16 Associates (including 2 Members of the Council), 1 Retired Fellow, and several visitors.

The Minutes of the meeting held on 14 February 1927 having been published in the JOURNAL were taken as read, confirmed and signed as correct.

Mr. T. S. Tait (F.) having read a Paper by Mr. Harvey W. Corbett [F.], on "Organisation and Cost of the Building Industry in America," a discussion ensued and on the motion of Mr. W. H. Nicholls, Fellow of the Institute of Builders, seconded by Mr. R. Coppock, General Secretary of the National Federation of Building Trades Operatives, a vote of thanks was passed to Mr. Corbett by acclamation, and was briefly responded to by Mr. Tait.

The proceedings closed at 9.45 p.m.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary R.I.B.A., 9 Conduit Street, W.1.

#### R.I.B.A. JOURNAL.

Dates of Publication.—1927: 19th March; 2nd, 23rd April; 7th, 21st May; 11th, 25th June; 16th July; 13th August; 17th September; 15th October.



